

# SQUARE DANCING

DECEMBER, 1980

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## FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

Dear Editor:

I'm enjoying the books I have and desire the third book in the Handbook Series. I find them very helpful. Isn't square dancing wonderful? I'm 75 and just learning. Having a great time.

Clara Harris  
LaMoille, Illinois

Dear Editor:

For the past 12 years I have been your contact in the Scottsdale area. For the past two years my telephone number has been wrong. Could you list a correction please? It should be 946-3709.

Ken Ehrhardt  
Scottsdale, Arizona

Dear Editor:

I had just received your very pleasant answer about my first questions referring square dancing. I am very thankful for your attention

and you can be sure I had read carefully the whole pocketbooks, but I had met some words I can't translate to my language. The words are do sa do, do paso, thru, taw, thar and sashay. I think isn't possible the traduction. Am I wrong?

Frederic Gaude i Vinas  
Barcelona, Espana

**No, you are probably right. There are some terms in square dancing which are the specialized language of our activity. — Editor**

Dear Editor:

About two-and-a-half months before the National Convention in Memphis, my registration check was returned saying, "No rooms available." I then called a Bachelor and Bachelorette number from the SQUARE DANCING Directory and the party I spoke to said, "Come on; we'll get you a room." Wasn't that great! I stayed a week with a young woman and her teenage children and was treated so wonderfully I'll never forget them and all their friends — all square dancers.

Blanche Jones  
San Bernardino, California

Dear Editor:

I refer to the letter from Bob Cathcart in the July SQUARE DANCING about Arkie Dancing. He is entitled to his opinion and to deplore any calling done by others all he wants. When opinion is all we are dealing with

*(Please turn to page 55)*

# SQUARE DANCING

(ISSN 0037-2889)

*Published monthly for and by Square Dancers and for the general enjoyment of all.*

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**Membership \$8.00 per year includes  
12 issues of the Official Magazine**

Controlled Circulation postage paid at Los Angeles, CA  
POSTMASTER: Send address changes to

OFFICIAL PUBLICATION  
OF

THE SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY



VOL. XXXII-NO. 12

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December, 1980

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## The 1981 premium L.P. Recordings

1981 Documentary in Sound Premium Records are now available to members. The four quality LP recordings, each featuring eight fine callers from different parts of the square dancing world, including Japan, England, Canada and New Zealand, cover each of the basic levels through the Plus plateaus.

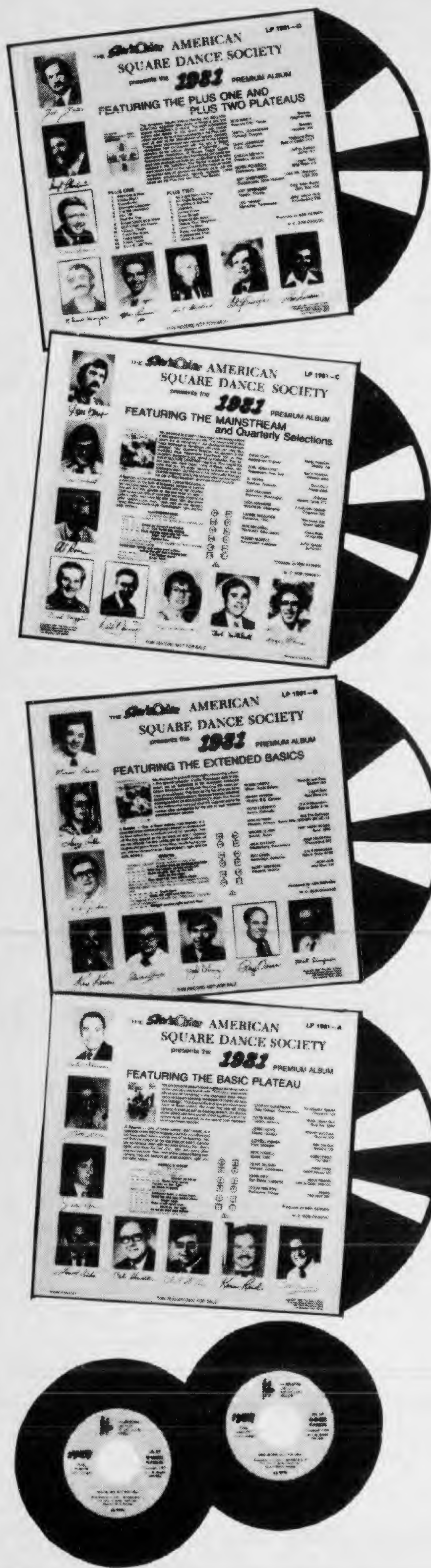
These records, available for the cost of production and shipping, go to subscribers of SQUARE DANCING magazine whose subscriptions are paid through December, 1981. You will receive your order form as soon as your subscription becomes due for renewal.

For those wishing to extend their subscription through that date, write to us for information.



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December, 1980

**T**HE 1980's have gotten off to a great start. This past year has seen many positive steps for the activity as a whole. The results of our rather ambitious poll are still being tabulated but a further check from last month's report shows us that most of those involved are optimistic about the future. Square dancing appears to be "holding its own" or it's on an upswing. The greatest percentage of callers sending back questionnaires indicate they, too, as we reported last month, are optimistic about the future. A majority of the comments both from the dancers and the callers point up the importance of teaching new dancers for a long enough period of time for them to become truly competent in their dancing. There'll be more about this in coming issues as we have the opportunity to study the results more closely.

☆☆☆

"Square dancing is as good an exercise as jogging." This is one of the quotes from an article by Kerry Pechter in the October issue of *Prevention* magazine. The article, "The Happiest Way to Health and Tranquility," tells us that "people all over are discovering square dancing tunes up the body and soul like nothing else." It's a good overview of the activity, quotes quite a few active dancers and callers and takes a look at square dancing from one coast to the other. It should interest many non-dancers in becoming a part of this recreation.

As you may be aware, *Prevention* magazine, with its monthly circulation of more than 2,250,000 copies covers a wide range of topics about better health. On the same subject, we're reminded of a letter we received re-

cently from Matthew Guidry, Director of Program Development and Special Projects for the President's Council on Physical Fitness and Sports. Dr. Guidry's letter was in answer to one we had written to the Council requesting that square dancing be listed along with jogging, swimming, tennis, bowling, etc., as an excellent means of exercise in the pursuit of physical fitness. Dr. Guidry's reply in part reads "... the Council recognizes the fitness potential of square dancing. We are aware that millions of Americans participate in this physical activity as a means of keeping fit. Thank you for informing us of (square dancing's) interest in working closely with the Council. We are amiable to cooperating in any way we possibly can."

This makes us believe that the time is ripe to impress upon this organization that square dancing (and this term embodies all phases, round dancing, contras, etc.) should be included in the Council's news' releases and handbooks sent out to the general public. This is a wide-ranging program and we have often wondered why, when so many Americans are involved in square dancing as their prime source of exercise, the program has not been officially recognized. We'll be following through on this.

☆☆☆

Perhaps the *Prevention* article was the largest single magazine coverage of our favorite subject during this past year but, thanks to many of our readers, we have received a steady flow of well-illustrated newspaper stories including some excellent coverage from the recent convention in Memphis. And, while we're thinking of successful promotions, we can't overlook the hour-long TV square dance spectacular on the Phil Donahue show last spring. There's no doubt about it; if square dancers had to pay for all of this publicity, it would have required quite a healthy budget.

☆☆☆

We have reached a strategic point in square dancing where the basics are concerned. We have had more than six years to prepare, test and study the various Callerlab plateaus. In club dances, festivals and conventions, the plateau system has been used to identify the basics that were being danced. Several times since 1973, the concepts have been altered but as Callerlab has progressed, we seem to



get closer and closer to a reliable system that everyone will accept.

At the Callerlab convention next April, it's quite possible that the members may decide that with a very few or possibly no changes, the Basics, Extended Basics and Mainstream programs have been tested sufficiently so that they can be "frozen" for a substantial period of time.

Such action will allow the square dance population to become fully familiar with the basics. It should have the effect of building a strong and large Mainstream program of clubs and open dances. With the amount of thought and effort that have gone into these Mainstream plateaus, Callerlab can conscientiously put a *hold* on any more changes for a period of no fewer than 10 years. Freezing the basics at Mainstream would in no way curtail the originality or spontaneity of Mainstream dancing. To the contrary, it could encourage original and clever choreography that would not be dependent on floods of new terminology.

### *Caller Registration*

**H**OW MANY CALLERS ARE THERE in the activity today? Recently one of the square dance record producers told us that their best sale of a singing call record neared 30,000 copies. Figuring that flipside singing calls are designed primarily for callers (although some dancers may buy them for home parties or as a souvenir of a particular caller), then it is safe to assume that callers purchased the largest percentage of this record.

Figuring that perhaps 5,000 records were sold to non-callers, then we can assume that our previous guestimate of 9,000 callers in the activity is far below the true figure. Perhaps there are more accurately 20,000 to 25,000 callers participating in square dancing today. Unfortunately there is no way of knowing for sure.

Callerlab is in an excellent position to take a tally and come out with the nearest thing to a directory of today's square dance calling talent. We'd like to suggest that if *you* are *not* now a member of Callerlab, that you take a minute and print your name and address on a postcard. At the top, right-hand corner, print Caller Census. Then, on the card, indicate how long you have been calling, your tele-

phone number and the name of your spouse. Send the information to John Kaltenthaler, Executive Secretary, Callerlab, PO Box 679, Pocono Pines, Pennsylvania 18350.

If all non-Callerlab members would do this, we could come up with a better caller census. We'll let you know the outcome.

### *An Attitude of Acceptance*

**W**E'VE NOTICED that the person who has been taught "a little of everything" in his early lessons is much more realistic about variety in dancing as he grows with the activity. If, on the first night of a beginner class new dancers are put into squares — they accept this. When told to get into a large circle either for a simple mixer or for drills in square dance basics this, too, he accepts. Getting in long lines to do a contra a dancer will accept because the caller includes it *as a part of square dancing*. What happens when some of the elements are missing as the new dancer goes through his lessons? Certainly the person who has never been introduced to simple rounds in the beginning will find them more difficult to do as he progresses. Becoming more adept and proficient at the squares, he is reluctant to "be made foolish" in doing something he is not equipped to handle.

### *On The Record Scene*

**T**HIS PAST YEAR will have made its mark in history with at least two memorable record releases and quite a number of those that are destined to be around for a long time. At the moment one "hit" being talked about is Cal Golden's "God Bless America" (Gold Star 712). A real crowd rouser, the disc evidently took off with the crowd of 27,000 at the Memphis National Convention. It's different, to say the least, but if anyone could put over a refreshing bit of patriotic *flag waving* tied in with square dancing, it would be Cal.

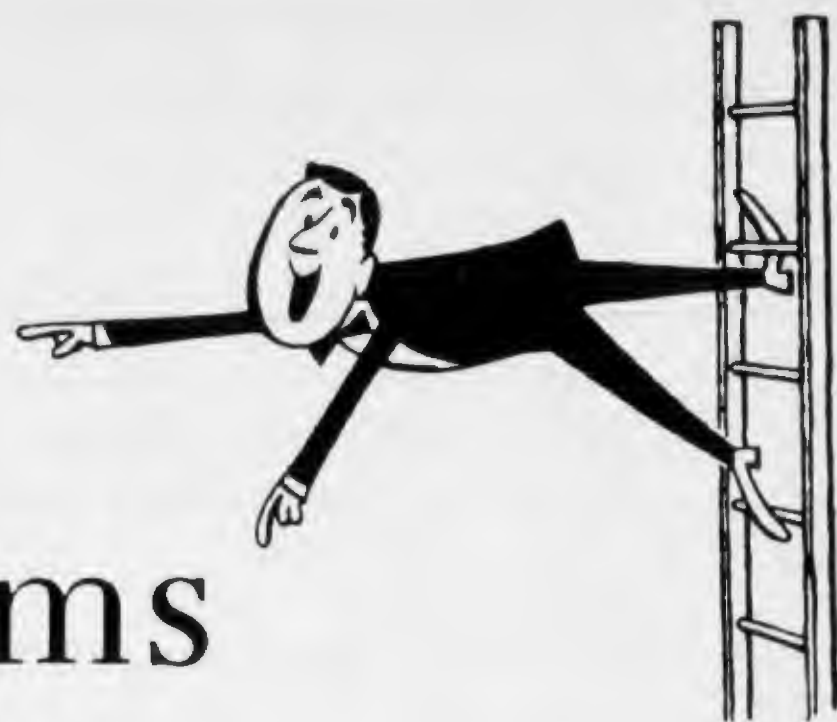
Earlier this year, C.O. Guest came out with "It's Hard to be Humble" (Kalox 1250). This one was immediately picked up by callers who saw the humor in the lyrics and played them to the hilt. All in all, even with escalating prices, the records of 1980 made a better-than-average showing.

□ □ □



# A look behind the scenes at Square Dancing's

## Support Systems



**T**HOSE INVOLVED IN THIS HOBBY may be unaware that they are part of one of the world's most unique enterprises. Run by a network of volunteer workers, they produce the largest annual meeting of *participating* convention-goers, have a yearly out-reach program that rivals something that might be put together by the Madison Avenue people and have a product-control program that would cost tens of thousands of dollars if operated as a commercial venture.

Like "Topsy" this link of square dance supporters has grown amazingly since the 1950's when this activity was just getting a toe-hold in much of the North American Continent. Let's take a look at what we have today and speculate a bit on the prospects for the future.

**Square Dance Publications** — A unique network made up of internationally and locally circulated magazines and newsletters today reaches virtually every corner of the square dance activity. These publications, which vary from simple mimeographed sheets to elaborate, printed publications keep the dancing public informed and stand ready to get out the news on virtually any topic that is important to square dancers.

**Listening posts** — Emergencies which have threatened the goals and principles of square dancing are reported to one of three widely located telephone numbers and from there, dispersed to square dance leaders throughout the country in a matter of only a few hours. These emergencies have included problem legislation on the local, state and federal level and TV, radio and newspaper advertising that would be detrimental to the activity.

**Callerlab** — *the International Association of Square Dance Callers* — This organization

involves a good percentage of today's active caller-leaders and has established plateaus for the activity. It has established criteria whereby callers may be accredited, has set guidelines for caller-coaches, produced a code of ethics for callers, and in short, is serving the needs on an international scale for professional square dance callers.

**Roundalab** — with goals similar to Callerlab, this organization meets the needs of round dance leaders. **Universal Round Dance Council** is also involved in the "big picture" for round dancers.

**Legacy** — This communications group is made up of square dance leaders from *all* phases of the activity, including (to name a few) dancer, caller and teacher associations, square dance publications, manufacturers and suppliers of square dance goods, Callerlab, the annual National Square Dance Convention, the Lloyd Shaw Foundation and The Sets in Order American Square Dance Society.

**Area Associations** — These groups representing dancers, callers or round dance leaders provide communications and training on a local scale. Because of their closeness to the community which they serve, they are in an excellent position to elevate the standards of the activity, to train future leadership and to protect the square dance image.

**The Annual National Square Dance Convention** — Approaching its 30th year, this event which has attracted almost 40,000 to one of its meetings, is set up to be a showcase for American square dancing. An independent organization, it appeals to every phase of the square dance activity and is dedicated to be of service to square dancing. Other "National" square dance conventions are held



regularly in Canada, Australia, New Zealand, Japan and in other areas and serve as showcases for the activity in their part of the world.

**Square Dance Week** — the Monday of the third full week in September each year and going through the following Sunday is a voluntary, world-wide coordinated promotion that brings the non-dancing public into direct contact with square dancing.

**The Lloyd Shaw Foundation** — A perpetuation of the Lloyd Shaw dream, this organization has its roots deep in the traditions of square dancing and adds that sobering aspect that helps to keep contemporary forms of the activity on a level keel.

**The Sets in Order American Square Dance Society** — Formed in 1948, the society publishes SQUARE DANCING magazine (Sets in Order), an Annual International Square Dance Directory, Gavel & Key (a regular publication designed for the leaders in the square dance activity) and maintains an archives' and communications' center for outside publishers, writers and producers looking for background information on square dancing. Its headquarters in Los Angeles houses the Square Dance Hall of Fame. It also awards the Silver Spur to those who have contributed unselfishly toward the growth and strengthening of the activity. A regular scholarship program provides financial aid to several men and women each year who need this assistance in order to attend the callers and teachers training institutes of their choice.

**The Overseas Dancers Association and C.R.O.W.D.** — serve as a directory and communications links with square dancers around the world. They provide an invaluable service in relocating square dancers moving from one area into another.

**New Years Day Rose Float Committee** — a non-profit group whose task it is to raise funds for and to produce a floral square dance float for the annual Pasadena, California, parade.

**National Folk Dance of America Committee** — This hard working group is working continually to have the Government of the United States recognize square dancing as the folk dance of America.

**Bachelors 'n' Bachelorettes, Inc.** — This group has chapters of single square dancers in many cities in North America and overseas.

This network of independent working groups is in an excellent position to provide square dancing with the communications it requires. Because of their self-governing concepts, local associations are equipped to meet the needs of their own group while communicating on a larger scale through Legacy. Few other activities have met their requirements for organization in so efficient and orderly a manner. Through this network, the needs of individual dancers, their clubs, callers and teachers are coordinated in a concept that is the envy of most other forms of organization.

And so it would appear that a good many of the needs that have existed over the years have been filled by these and other service groups. Many local associations coordinate their activities through Legacy, Callerlab and Roundalab.

Legacy, whose growth over recent years has been steady, has been enlarging its effectiveness and with a more aggressive publicity program in coming years will be able to pass along to existing square dance organizations guidelines that should help all in their search for growth and expansion.

Legacy is continually expanding and information concerning membership as a *Trustee* should be directed to Executive Secretary, Dick and Jan Brown, 1812 Pelton Avenue, Bellevue, NE 68005.

Membership requirements for Callerlab may be had by writing Executive Secretary John Kaltenthaler, Box 679, McCauley Ave., Avenue, Pocono Pines, PA 18350.

For membership in Roundalab, write to Executive Secretary, Charlie Capon, 1025 No. Highland, Memphis, TN 38122.

Specific information on these groups and others may be found in the Directory section of the August issue of SQUARE DANCING each year.

As the world of square dancing expands during the coming years, so will the effectiveness of these volunteer service organizations. Each one has its own specific goals but combined, they are indeed all working together for the Protection, Perpetuation and Promotion of square dancing.



## Coming In '81

**T**HE NEXT TWELVE MONTHS will be important ones for square dancers. In the spring both Callerlab and Legacy will have their meetings and from them should come definite directions relative to a realistic Mainstream program. What will 1981 hold for all of us? Preregistrations for the 30th annual National Square Dance Convention slated for Seattle in June point to a possible new attendance record figure — can you imagine a convention with more than 40,000 in attendance? Much will be happening in square dancing and you'll learn about it first through the pages of SQUARE DANCING magazine.

**In your January copy of SQUARE DANCING**

- BIG EVENTS listing many of the outstanding dance activities for the year
- A look at what's being danced currently in different parts of the world
- All the regular features and MUCH MORE

**February — Spotlight on Vacation Institutes**

This is a good time to start planning your summer square dance activities. Lists of institutes scattered throughout the world will be included along with information on applying for admission.

**March — Callers' Schools —** How much do they cost? How can one get a scholarship? etc. (Free listing of callers' schools should reach our office prior to January 1, 1981.)

**April —** It's time for travel adventure — What is going on in the world that is of interest to square dancers? You'll find a listing of special events and much to coax the traveler out of his arm chair and into a plane or cruise ship. (Free listing of square dance tours during 1981 should reach our office prior to February 1, 1981.)

Remember, **June** is always our convention issue and **November** will mark our colorful birthday edition. There will be something for *everyone*, dancers, club enthusiasts, callers, teachers — you name it — there will be something for YOU in every issue during the coming year.

**Advertisers note:** Check the special issues for 1981 for times to run notices of vacation institutes, tours and other special events. Advertising space deadlines are the first of the month, two months prior to date of publication. Remember a single issue of SQUARE DANCING magazine is read by more than 75,000 square dancers around the world. This is your best square dance market place.

## EXPERIMENTAL NOTES

*by Ray Rose*

**TURNING POINT:** From columns, magic columns, three quarter box, and any column-type formation with centers in a box circulate: Ends trade and roll to face, then pass thru and face in (pass in); centers star one quarter (tandem single hinge), then single hinge (to momentary wave), and then centers trade. Ends in a one quarter tag formation.

OL (zero lines — 1P2P) **Curlique, turning point, ping pong circulate, extend, all eight fold, right and left grand.**

**SCOOT & QUARTER:** From a one quarter tag: All scoot back, centers cast right three quarters; outsides divide and turn back (cast back) and touch one quarter with opposite. Ends in columns.

Static set — **heads right and left thru, pass the ocean, scoot and quarter, girls turn back, dixie grand, allemande left**



# What's Happening to Our Communications?



1958



1975



1966

**I**T APPEARS that if things continue in the direction we find them heading at the present time, our systems of informing club members of coming dance schedules, of inviting guests to our dances, of following the direct mail approach to getting new dancers lined up for our classes and the process of sending out flyers on Festivals, Roundups and Conventions, may soon be a thing of the past. At least, we need to take a good hard look at the way we "get out the word."

A simple check of the first class postage rates over the last 30 years tells that a first class letter costs five times as much to mail today as it did in 1950 when we entered the boom period of square dancing. As we understand it first class postage moves up to 21¢ per ounce starting in January.

Already the pinch has been felt by clubs whose custom has been to send out "reminder" notices to their members and

guests. More than one club reports that it is dropping notices of this type altogether or combining several dances or months into one schedule requiring just one mailing.

Those who find that constant reminders pay off at each dance, hand out reminder notices for the coming dance. One group reports that it has gone almost entirely to telephone committees, dividing its membership and guest list into local-call blocks so that each member of the phone committee has relatively few local calls to make. Having gone this route, committees are finding out that the response to a direct call of this type is bringing in better, more personalized returns.

Possibly we haven't seen the end of spiraling costs which tend to change much of what we do in our everyday lives; however, some good ingenuity may result in remedies that will prove to be even more effective than the way we have been doing things in the past — let's hope so.



1976



1980



1981



# DISCOVERY

DEPARTMENT  
FOR ALL  
SQUARE  
DANCERS

## Dear Dancers (Old and New):

• Would you like to know what gives dancers, veterans as well as newcomers, the most trouble? It's fractions. That's right, *a quarter*, *a half*, *three quarters* and *full* are words that we continually come across in square dancing. For one reason or another, they tend to trap us even when the dancing is relatively uncomplicated.

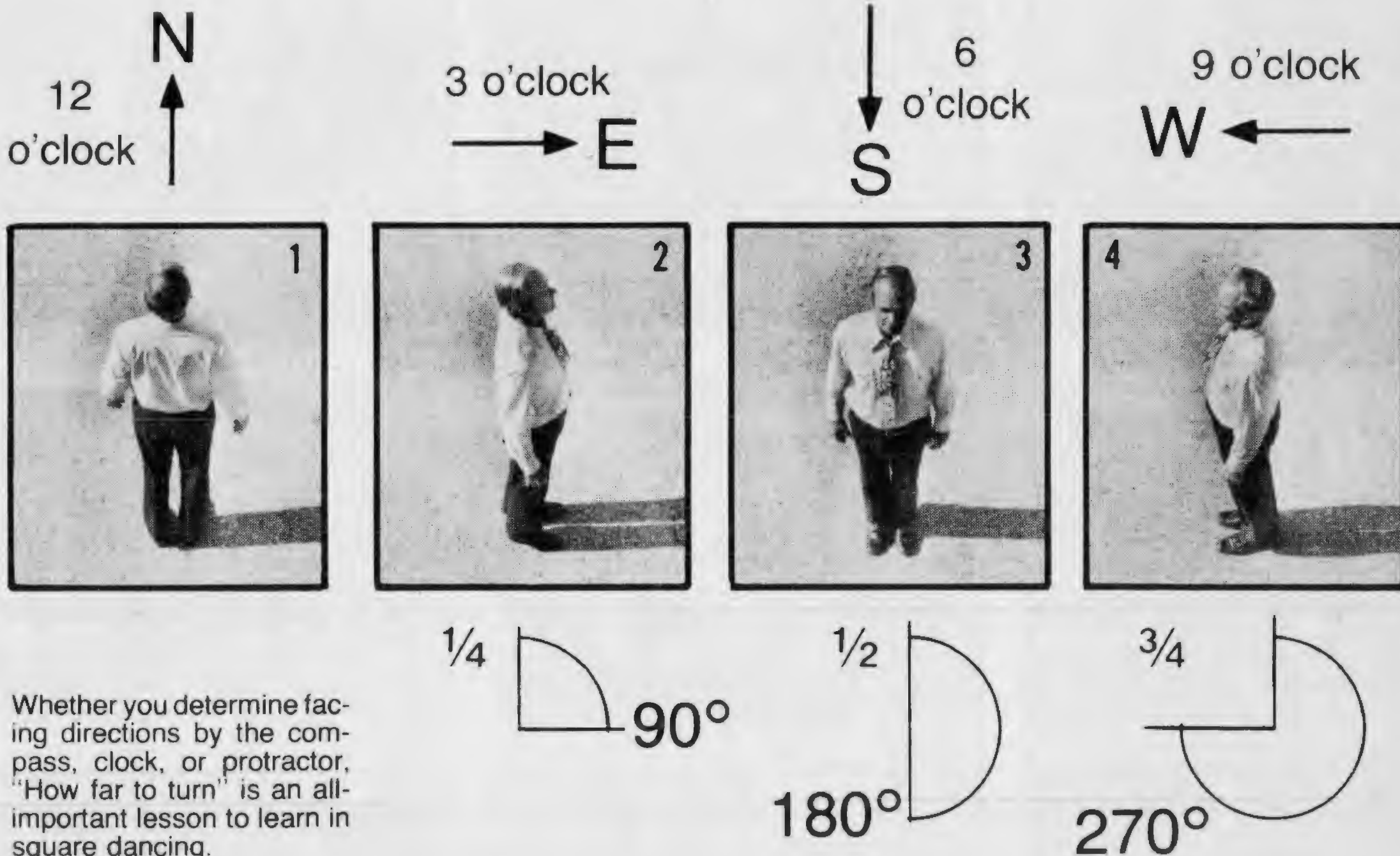
Callers who use descriptive calling rely on key words — *forward*, *back*, *left*, *right*, etc. These terms, which they often use at a one-night-stand or on the first night of a beginner class, register quickly with the uninitiated who knows none of the unique square dance language. However, if you listen closely, even though you consider yourself a veteran dancer, your caller also will tell you *which direction* and *how far*. It's the *how far* that often gives us trouble.

Most of our basic movements have built-in

requirements. Take a do sa do for example. You start with the person you are facing, move all the way around, back-to-back and, in eight steps, return to face that same person. The caller, realizing that you know this, is able to build his choreography, knowing where you will be when you have completed the call. For this reason, it's easy to see that executing the basics correctly is all-important to the caller's development of smooth choreography.

Turn by the right hand *halfway* around, go *a quarter more*; square thru *three quarters* 'round; *quarter out*. These are just a few of the ordinary, everyday, run-of-the-mill instructional commands that tell you *exactly* how far to turn. How far is a quarter? Say that you are in a square room. Your back is to the caller and you are facing the far end. If you turn right completely around, you have turned 360°.

Some callers use different reference points.





If you're thinking of a clock, you'd start by facing noon. If you're taking directions from a compass, you'd be facing north or, as you are reading this, you'd simply be facing straight ahead toward the top of the page (1).

By turning to the right one quarter (2) you might think in terms of facing three o'clock, 25¢ or 90° from where you started. A half turn puts you with your back to your starting position or at six o'clock, 180° or at the 50¢ mark (3). A three quarter turn has you facing off to your left (4), at nine o'clock on the time scale, 270° on the compass or 75¢ on the dollar scale. It's simple to see that a full turn puts you back to your starting position (1).

Of course, this is oversimplifying things. If your caller uses the compass, clock or dollar as an example, chances are it will be for the preliminary lessons only. But the longer you dance, the more you will realize the *all-important significance* of listening and turning *just far enough, and no farther*.

Quite frequently, you will be told to promenade just so far around the outside of a square. Surprisingly enough even this simple use of distances is often confused, sometimes by the veterans. Starting from the square (5) the head couple promenades outside (6). The caller's directions may be to move one quarter and face behind the sides (7) or to promenade one half (8) and simply exchange starting locations, to promenade three quarters until you are behind the other side couple (9). You may be told to promenade all the way around (10) to put your back at your starting position.

Movements that tell you to go *a quarter more* or to *sweep a quarter* are dependent upon actions taken in the preceding movement. In other words, the direction you are to move or turn is established from the momentum generated by the previous movement. Take the basic, flutter wheel, as an example. Starting with two facing couples, the ladies take rights (11), move to the opposite man (12)







and, taking him along (13), continue on with him (14) until each lady reaches her starting spot and the men have traded places and partners (15). The direction of the lady's movement and the pickup is *clockwise* so, when the call *sweep a quarter* is given, the dancers know that the direction of the sweep will be clockwise and the amount of the turn will be one quarter (16).

A call such as *quarter out* is almost self-explanatory. The key word *quarter* tells you immediately how far you are going to do some-

thing. The clue to which direction is *out* is that instead of facing *in* to your partner, you will turn your back on your partner and you will find you are indeed facing *out* (17, 18, 19).

Good workhorse basics will stand all the scrutiny you cast in their direction. Early in the game callers working with new dancers will establish simple English, directional commands that are useful to the dancer as long as he stays a part of the activity. *How far* and *which way* are all-important bits of information you, the dancer, will learn to respect.







**L**ET'S LOOK at a one-caller club or class. Here is a chance for you to match your opinions with a selection of "for" and "against" points.

In the early, contemporary days of square dancing, callers automatically ran the square dance scene. If there was to be a dance, it was often the caller who rented the hall, hired the musicians, brought the refreshments, etc. For one of the early classes, the caller would do the leg work in getting out the publicity and taking care of all the details.

A customary procedure was for the caller to attract a sizeable number of non-dancers, teach them how to dance and then put together a club where they would dance and he would call on a regular basis. As time went on and callers had moved enough new dancers into new clubs, the number of nights they had available for calling may have been exhausted so that a group of newly graduated dancers frequently found themselves in the position of forming a club themselves, renting a hall and hiring a caller.

Today, in various sections of the square dance world, we come across all sorts of arrangements. In some areas callers still run the show. In others, callers are hired on a one-time basis, or they are brought in to call several times during the year for a specific club or group. Let's consider some of the points, pro and con, of the one-caller club or class.

# PRO and CON

Continuity is the name of the game in square dancing. Whether calling for a club or class, a single caller knows what the members of the group can do well and just what their weaknesses may be. By keeping careful records, he is able to intelligently build his program, avoid repetition where not needed and drill on those trouble spots where repetition will be a help.

The caller who works with the same group each time it meets is able to keep track of what rounds of the month he has presented and how much teaching he has done on them to any point. By keeping a record of his programs, he avoids duplicating what he called the previous week but, by the same token, he can bring back a singing call or a gimmick figure that he may not have used for some time.

The dancer, his club and his caller make an all-important "team." As a member of a club, the regular caller becomes familiar with the  
(see top left, page 17)

While any given caller can develop tremendous ability in particular categories, it's not always possible for a specific caller to please *all* the clubs' dancers *all* of the time.

Because club members are not always able to get out and dance to other callers who may be in the area, there's an advantage of bringing "guest" callers in on an alternating basis allowing the dancers to enjoy the abilities and expertise of several people rather than just one.

While some callers are unbeatable in the patter department, these same individuals may not be able to *carry a tune in a bucket*. Conversely there may be those who are outstanding with singing calls but are less than sensational with patter calling. By wise hiring, the club members have the advantage of dancing to standout callers in all phases of the program.

Clubs who alternate or rotate their callers can compensate for continuity by maintaining  
(see top right, page 17)



### **(PRO – continued)**

club members as individuals, and they with him.

The all-important element of communications is made much simpler when the club deals with the same caller on a continuing basis. By being a regular part of the club, the caller is able to retain certain traditions, anticipate anniversary parties and "specials" of particular significance to this group of dancers.

Quite frequently a regular club caller will also be the caller/teacher for beginner classes sponsored by the club. When a class graduates, the caller is able to adjust the club's dancing to a point where it is possible for the new dancers to keep up with the club, while at the same time making it interesting to the veteran dancers in the group. Because of this, dropouts between class and club are held to a minimum.

From the standpoint of the class itself, the caller who is solely responsible for the group can size up his dancer/students right from the beginning, determining where particular personal assistance is needed and then do something about it. If the club furnishes "angels" or helpers, the regular caller is in a good position to work with these people in achieving the greatest assistance for the newcomers.

### **(CON – continued)**

program books which keep track of when quarterly movements are taught, which workshop figures different callers introduced, what singing calls have been used and what rounds the group has learned.

The "guest" caller often bring with him enthusiasts who dance to him regularly. Some callers always can be counted upon to attract dancers to follow him wherever he's "appearing," so it's a good idea to publicize his date with the club. Some clubs count on such guest callers to help maintain their financial stability for a season.

Getting the best of both systems, some clubs that dance four times a month have a "regular" caller for two dances and hire guest callers for the other meetings. Similarly, twice-a-month groups find that by hiring their "regular" caller once and guest callers on the alternate nights, they have a good balance and a change of pace.

In areas where several clubs go together to sponsor a beginners' class, callers representing the different clubs alternate teaching the new dancers. Continuity is maintained by regular telephone and in-person communications with detailed program notes being kept by each caller and following each class night by furnishing copies to all those involved.

## *Here's a proven method of selling an idea*

**I**T'S THE CLUB'S annual business meeting and the key topic for discussion is the new beginners' class the club will be sponsoring starting in another month. Concerned with the group's dependency on new dancers and the importance of the annual recruiting drive, the president appeals to the members, "All right, folks, remember, Tuesday, February 3 is the first night of the new class; it's up to every one of you to do the best you can to contact new prospects. We have some flyers for you, so

## *Role Playing*

pick them up before you leave tonight and let's see how many dancers you can bring in. Are there any questions?"

From the back of the room, "Yes. About the only friends we have left who are not square dancers are people we have been working on for the past five years with no success. We seem to be able to interest the lady, but not the man. How can we do our part if we don't have any luck in 'selling' folks like this?"

"We have the same type of problem." The



speaker is a lady over on the side of the hall. "What do you do to interest someone? We're sold ourselves but we don't seem to be too successful in selling anyone else."

Fortunately the club president is prepared. In past years he would simply have gotten up and made a number of suggestions, a few of which might stimulate the imagination of the club members while others might be too "old hat" to even bear repeating. However, tonight he tries a different tack. Before the meeting, he has lined up several of the more outgoing members, folks who have the ability to think and speak on their feet. He now calls up a couple of them.

"Sadie, I want you to pretend you are shopping in the supermarket and you run into Mabel, over here, who you know is a non-dancer. You realize that square dancing might be just what she and her husband are looking for. So, during the next two minutes, let's see how good a job you can do in 'selling' her on joining the beginner class."

In the short drama that follows, many of the resistances (We're too busy! We can't afford it! It's too difficult for us! We're too shy! etc.) can be counteracted with positive-approach comments. Maybe the club has a program where members bring non-dancers to the class the first night, perhaps even inviting them over to the house for dinner before hand. Maybe graphically pointing out the low cost of taking square dancing lessons as compared to other entertainment will do the trick. George, the prospect's husband is an engineer, and the fact that square dancing has many aspects that appeal to people in this profession would be a sales point to win George over.

Once the two minutes (more or less) are over, the club president thanks the "actors," then asks for comments, suggestions and ideas from the floor. Maybe the "seller" has not been enthusiastic enough. Perhaps some major sales points have been overlooked. Much of this will come out in the discussion. To be effective, the scenario shouldn't be too long. Its purpose of informing club members of how to approach and interest the non-dancer can often be accomplished in this way where a simple announcement or flyer alone would not do the trick.

Role playing has been used successfully in

many types of programs. It's a leadership tool which visually demonstrates how to get across an idea and it is a way that others can relate to, seeing how they might handle certain situations.

Leadership associations also can make use of this concept in training club officers to do their job more efficiently.

### **A Caller/Dancer Problem**

"Let's say that you are the club president, John, and you, Herb, are the club caller. John, the club members have been bending your ear that Herb, here, has been calling much too fast and tips that are much too long. They have asked you to approach the caller and try to get him to see that some of the dancers are simply dropping out of the club because of this problem. We want to see what you would tell John. He's an excellent caller. You don't want to lose him. At the same time, Herb is not the easiest person in the world to approach, particularly since he's been calling for 20 years and you've been in the activity only three. What do you say to him? And, Herb, keeping in mind that you are a caller, let's see what sort of interchange you as a true professional will have here."

### **Tell it All**

It's important, in role playing, that both sides of every picture are brought out. Not always is the dancer right and the caller wrong or vice versa. Both have their row to hoe, their part to play. Once the "actors" have finished their two minute drama, open the discussion and, with the help of someone in the group who will be your recorder, make notes of the points brought up so they can be referred to later on.

Topics for role playing are endless. How do you handle the situation in a beginners' class where a couple simply has not been able to keep up and should have more instruction before moving into club dancing? How do you talk with a couple who needs to be more considerate where personal cleanliness is concerned? A brainstorming session to dig up questions that can be acted out as a means of training others to handle every-day club problems can help to stimulate association and club meetings. Meetings need not be dull and role playing *can* be the answer you're looking for.

□ □ □





## NATIONAL SQUARE DANCE CONVENTION®

**JUNE 25, 26, 27 1981**

**SEATTLE, WASHINGTON**

CONVENTION ADDRESS: P.O. Box 898, Lynnwood, WA 98036

**S**IX MONTHS LEFT as the busy workers in Washington look toward the Convention next June. All systems are go and dancers are looking forward to welcoming you to Seattle, "where the mountains meet the sea."

As of September 30th, 10,157 had registered for the 30th National. Of these, two dancers have attended all past 29 Conventions. Who else is registered? Locals and dancers from surrounding areas who are taking advantage of a National close to home; people from farther afield who are combining their trip with a visit to Alaska or Hawaii; those coming in RV caravans, chartered busses and by AMTRAC; overseas' visitors who "hope they will be billeted within walking distance," and others looking forward to good dancing and happy visiting. To anyone considering attending this National, those in charge say, "We could rate the Pacific Northwest and Seattle '81 the way Michelin rates French restaurants: A really good place is worth a considerable detour; a great place is worth a journey. Seattle '81 will be worth that journey."



### Convention Dress

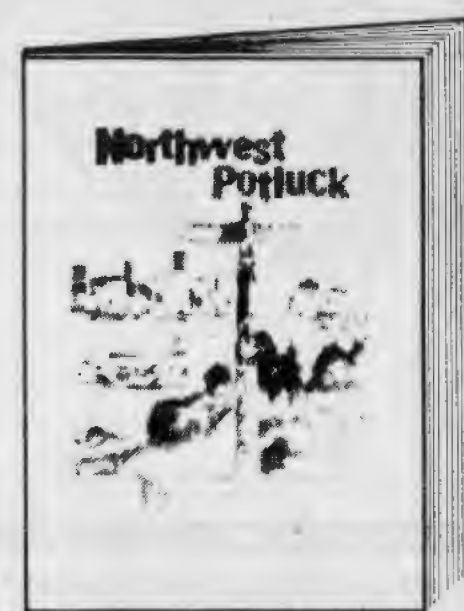
A green and white, polyester-cotton and dotted Swiss, eight-gore skirt, square dance dress and a green vest are the official Convention costumes. Anyone interested in a pre-assembled kit containing material and trim for the dress should write Billie Ragsdale, 2260 13th Avenue West, Seattle 98199.

### Convention Mementos

Official forest green Convention jackets, lined, with the United States and Washington outlined in white and the words, 30th National Square Dance Convention (plus the dates and location), are available at \$16.50. An individual's name may be imprinted on the front. For an order blank contact Phil and Jane Hall, 15281 Birch Drive, Renton 98055.

Heavy brass belt buckles with the outline of Washington with Mt. Rainier and the words, "Square Dancer," along with a smaller version of the same design in a lady's pendant are available. Buckles are \$10.00 each (\$9.50 in quantities of 10 or more); pendants are \$5.00 each (\$4.50 in lots of 10 or more). Order from Bob and Lorraine Betzina, 10138 14th Avenue South, Seattle 98168.

"Northwest Potluck," the 30th's official cookbook is a gem. 505 mouth-watering recipes, many black and white photographs of the area and a cold-glue binding that allows the book to stay open to whatever page you are using, make it a treasured memento of the occasion. \$6.50 a book (\$6.00 in quantities of 10) from Mary and Jim Knight, 25209 34th Avenue South, Kent 98031. Among the Knight's favorite recipes is this very-easy Peanut Butter Cookie: Mix 1 cup peanut butter with 1 cup sugar and 1 egg. Roll in balls or drop by spoonfuls on cookie sheet. Flatten with fork. Bake at 350°, 12-15 minutes, or until lightly browned.





# LADIES ON THE SQUARE

## VARIETY FROM A BASIC JUMPER



**F**OR SQUARE DANCERS or square and round dance leaders who travel a great deal and who must of necessity limit the costumes they can carry with them, here is a solution shared by Mary Collette. Mary, and her late husband Fred, became interested in square, round and folk dancing in 1940. They danced, taught, choreographed and traveled for many years, exemplifying all that is beautiful and graceful in the activity. Mary's thoughts about costuming come from her own experiences in the field and she has always epitomized that which is beautiful, attractive and feminine. Readers

will note that the length of the dresses shown in Mary's sketches is longer than what is currently being worn, but the ideas she offers could easily be fitted to the shorter skirts used by today's enthusiasts.

### Start with a Jumper

Using a jumper dress as the basis of costume combinations, you can arrive at some 30 different outfits with only seven separate items. As a suggestion, start with a solid colored, drip-dry, soft fabric for the jumper. The skirt must be full enough to accept a square dance petticoat underneath.

1 — Basic jumper dress



A — Bolero



B2 — Long-sleeved blouse



B1 — Short-sleeved blouse



B3 — Three-quarter length sleeved blouse

These sketches by Mary Collette of Atlanta, Georgia, reflect her early dance experience when skirt lengths were longer. Her suggestions, however, have no time limit.



## Parts of the Costume

Sketch A is a short bolero, made with either the same material as the jumper or with a contrasting fabric. Adding the bolero to the dress, without a petticoat, turns the dress into a street suit or a travel outfit. The bolero worn over the dress, with a petticoat, becomes a jacket for warmth to and from a dance.

B 1 is a short blouse with full, puffed sleeves; B 2 is a blouse with long sleeves, while B 3 has three-quarter length sleeves. When these blouses are made from three different fabrics, the wearer gains three entirely different costume looks as she adds a blouse under the jumper.

C 1 is a circular skirt of contrasting material to the jumper. This can be worn over or under the jumper. D is a capelet made of a solid colored fabric but lined with a contrasting material so that it becomes reversible. C 2 is a longer, circular skirt with a gathered flounce, which also combines with the basic jumper to make a variety of costumes.

## Look What you Can Do

We've already mentioned that the basic jumper worn with A becomes a street dress.

This would take m'lady to dinner, the theatre or shopping. The basic jumper worn with B 1, B 2 and B 3 and a petticoat right away gives a person three different square dance dresses. Add C 1 under any of these outfits, tuck up one edge and attach it with an artificial flower, and you have still another look. Put C 1 over the basic jumper and gather this skirt up for still another look. For a special party, put C 2 under the basic jumper, pull the jumper skirt up in scallops, attaching them in place with flowers or bows, for still another dress. And on and on, letting your imagination and designing flair work for you.

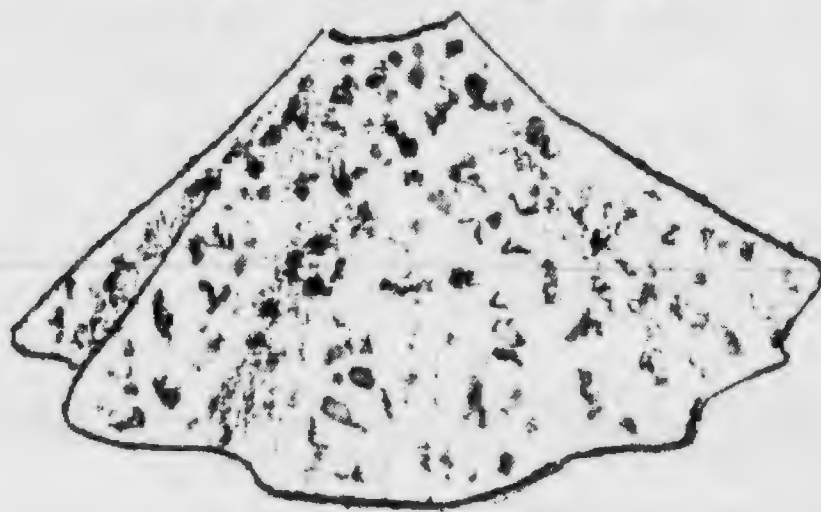
If you really want to multiply your choices, make another basic jumper dress from a second color, harmonizing it with the original separates, and you'll double the possible outfits to number 60!

No question that lengths have changed over the years, and will continue to go up and down, but good taste and beauty never go out of style. And when you can stretch your fashion budget and still appear beautiful and be comfortable on the dance floor, you are accomplishing much.

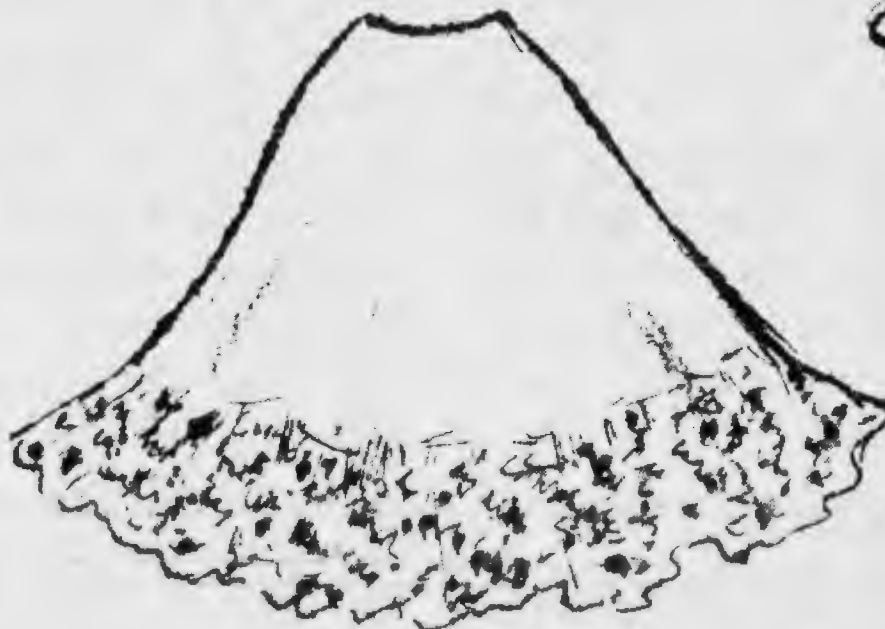
2 — C1 and B2 under the jumper



C1 — Contrasting skirt



3 — C1 and D over the jumper



D — Capelet



drawings by

Mary Collette





*Looking for some ideas  
for music to use with contras?*

FROM TIME TO TIME, we devote a little space in this column to discuss available music for contras, quadrilles, mescolanzas, etc. Where once the sources seemed limited, now, with more and more American recordings coming out to supplement the trusty Scottish and Irish jigs and reels, it's quite possible to achieve the variety that an ongoing contra program depends upon.

Most recent of the American releases is a 12" LP by Rodney and Randy Miller and their group called "New England Chestnuts" (Alcazar Dance Series, FR 203); Ralph Page, Keene, New Hampshire, put us on to this one and says that a number of the "authentic" tunes for the old stand-by contras are the best he has ever heard. These include, Hull's Victory, Rory O'More and Portland Fancy. According to the jacket copy, the recording of Money Musk "... may just go down in history as the 'definitive' version ..." While all the tunes appear to be standard, recognized versions, they avoid much of the boredom found in some of the earlier discs. We were delighted with the originality and versatility of each of the tunes.

While most of our favorite contra tracks run eight times through thirty-two bar tunes, we came across a record by a young Scotsman, whose music pleases us and the dancers so much that we ignore the fact that a number of the selections run four times through thirty-two, five times through or seven times through. The artist is Gordon Patullo and the album is "The Northlands" (One-Up-EMI Records Ltd. OU-2207). Playing five times through thirty-two is a selection of jigs that we use with the five couple quadrille, Levi Jackson (see Style Lab page 37). The other tunes work out well for a great number of contra favorites.

If you should be fortunate enough to come across some of the early 78 RPM records put

out by Folk Dancer and Folkcraft, don't let them get away. The fact that they are on outdated discs detracts nothing from their quality and if you have a PA system that will handle the 78 speed, you're in for some excellent dancing and listening music. Just be aware that some of these tunes, unlike many recorded in recent years, are all but devoid of any introduction. Sometimes there's a single note but often as not, there is no warning before the music takes off. Usually a contra caller when utilizing one of these will simply caution the dancers that there is no intro and to be ready to dance when the music starts. The records have much going for them.

Among our favorites is Folk Dancer's Glise A Sherbrooke. Another is On the Road to Boston, and there are many others.

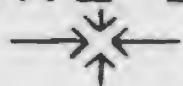
For those callers wishing to start with contras, we refer them to the Lloyd Shaw Foundation collections (Record Division, The Millhouse, Box 214, R.D. #1, Roxbury, New York 12474) and also to the contra records listed in The Caller/Teacher Manual for Contras by Don Armstrong (Sets in Order, American Square Dance Society, 462 No. Robertson Blvd., Los Angeles, California 90048, \$6.00 per copy).

☆☆☆

If you are without any of these special records, it's possible that you may have a hoedown or singing call record that is well-phrased enough to be used as a test run. A pair we enjoy are Real Madrid (TNT-157B) and Manjo Hoedown (Melody 106-A). Just be careful in utilizing music that is too strongly associated with contemporary square dancing. One of the joys of dancing contras is to be able to take plenty of time to do each basic without rushing. A square dance tune sometimes causes dancers and callers to cut timing and thereby defeat one of the prime pleasures of doing these longways dances.



# ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

## **New Zealand**

The 14th New Zealand National Square and Round Dance Convention held last May 30 - June 1 in Auckland was a great success with dancers from all parts of the country in

attendance. During the same weekend, elections were held resulting in Art Shepherd as President, and Vic Beckett, Secretary/ Treasurer, both serving their seventh term. Christchurch will be the venue for the 1981 convention, while Wellington was chosen for the 16th National. — *Vic Beckett*

## **Louisiana**

On October 11, friends and square dancers honored Bob Augustin for his 20 years as a professional caller. A great crowd filled the VFW hall to show their appreciation for all that Bob (fondly known as Mr. Bob Cat) has done for square and round dancing in the areas. — *Bob and Phyllis Wakefield*

## **England**

A world record was broken by Bournemouth's Happy Hoedowners Square Dancing Club this past summer when the group kept dancing at Summerbee School for 50 hours. Coachloads of enthusiasts came from London, Baskingstoke and Oxford to take part. The event was organized by Mrs. Phyllis Mooney and was sponsored on an hourly basis with funds raised going towards

Floor filled with dancers at 14th New Zealand National beneath colorful 3-foot mobiles.





# ROUND THE WORLD of SQUARE DANCING

the Wessex Body Scanner Appeal. The previous record was held by a club in Portland, Oregon. "Of course square dancing in the States is a much bigger thing than it is over here," said Mrs. Mooney. "They talk in terms of thousands turning out in vast dance halls, while we deal in hundreds, so our attempt is pretty good considering."

— *Let's Square Dance*

## Tennessee

In June, Governor Lamar Alexander of Tennessee signed a bill making square dancing the official folk dance of the State. In appreciation the Tennessee State Association of Square and Round Dance Clubs awarded the Governor, along with the U.S. Representatives and Senator Albert Gore, honorary memberships in the Association. The Representatives are working toward the passage of JHR 69. — *Phillip Moore*



Phillip Moore (left) presents honorary membership in Tennessee Association to U.S. Representative, John Duncan (center). Art Pearson (right).

*Photo by Elmo Matthews.*

## Oregon

On September 3, Vera Davee and Henry Trout were married in Portland with some 130 friends, children, grandchildren and great-grandchildren attending. The event started with a Grand March, covered by local television and newspaper. Square dancing preceded and followed the ceremony with Stella Tufts, caller for the Tumbleweed Square

Dance Club, in charge. Henry and Vera met two-and-a-half years ago at a square dance class. — *Rose Marie Doumitt*

## Alaska

The Alaska First Singles of Anchorage, after two months of strenuous promotion, are proud to announce a record-breaking opening class of 88 registered members. How did we do it? First of all we took the suggestion from SQUARE DANCING magazine and had wallet-size cards printed, as well as 3"x5" cards, and the usual flyers. The cards contained four telephone contact numbers in addition to the class information. Every club member carried the wallet-size cards and distributed them generously. Each member placed a 3"x5" card on the bulletin board where he/she was employed, attended church, etc. At our local fair, several club members danced and placed flyers in the hands of the enthusiastic audience. We also divided our city into sections and placed flyers in laundries, colleges, telephone booths, grocery stores, malls, barbershops, western stores, etc. Another unique promotion was a dinner dance held at the condominium of our leader, Don Waldal. With the approval of the landlord, we contacted the other 39 units in the housing area (along with some outsiders) and after a buffet in the recreation room, we danced for and with the attendees. On two different nights we danced at the two local military bases to attract interest. We also contacted all of the various organizations, designed for singles, to promote square dancing. And we used the usual radio, TV and newspaper publicity. Our goal is to maintain a large percentage of these new dancers, so between our second and third lessons, we are having a "hobo" hike into a waterfall area which will include families. With all this, plus our tremendous caller, Vern Wood, we don't see how these potential dancers can resist us.

— *Margie Winters*

## Colorado

When summer temperatures in many areas soared over the 100° mark, San Luis Valley square dancers and visitors enjoyed dancing in the cool climate of South Fork nestled in the mountains over 8,000'. The second annual Bob Graham (Clovis, New Mexico) dance festival attracted 15 squares. Between afternoon and evening sessions, the group enjoyed a





Dancers at the Bob Graham Festival, South Fork, CO  
Photo by Helen Koch

potluck supper. This event is sponsored by the Pinon Nuts Club of Del Norte.

— Helen Koch

### Germany

The 26th EAASDC Fall Round-Up took place in Stettenfelshalle in Untergruppenbach, outside of Heilbronn, this past August 30 to September 1. Some 600 dancers attended, representing 64 different member clubs and 10 non-member clubs, including some from as far afield as Alabama, Missouri, Kentucky, Florida and New Hampshire. A "first" for the Round-Up was a pre-teen and teen dance program which proved most successful. During the weekend, incumbents for both EAASDC and ECTA were reelected for another term of office, so Bob and Kay Kurczewski will again head the dancer organization, while Vern Vernazzaro will be in charge of the callers group. Rose Oswald was elected to the position of Round Dance Coordinator while Jim Robar will be the Training Director. — Ilse Wersin

The Merry Mixers of Boeblingen are comprised of both German and American dancers. They meet each Saturday evening and sponsor a new class each September. The Merry Mixers' special effort is a 10-hour Marathon Dance, a springtime event, which draws dancers from throughout Germany and several other countries. The club has also presented this American version of fun to audiences at German-American celebrations and numerous "street and weinfests."

— Hartmut Pleines

### Illinois

The Square Spares of greater Chicago has started its fifth year. With new officers and club colors for the first time, we are off to a tremendous season. Our dances are held every Wednesday in the northwest suburb of Morton Grove at St. Lukes Church. When passing through the Windy City, please stop off and have a wonderful time with the greatest people in the world — square dancers. — Stuart Perelman

The 20th Annual Illinois Square Dance Callers Association Institute was held August 23-24 in Savoy. 41 callers and spouses came from all parts of the State to attend this seminar conducted by Cal Golden of Hot Springs, Arkansas. More than 27 squares of dancers from local clubs joined them for the Saturday night dance. — Marvin Labahn

### West Virginia

In 1963 Dick Moats started calling for the Centennial Squares of Clarksburg. Through his faithful and conscientious work, the club has continued to grow and be successful. Each fall season is started with a Buddy Night to introduce square dancing to the outside world. Each November, the club holds a weekend at beautiful Blackwater Falls State (please turn to page 92)

Colorfully attired in the club colors of red and white, members of The Centennial Squares of Clarksburg, West Virginia, pose behind their club banner.





# TAKE A GOOD LOOK

a feature for dancers

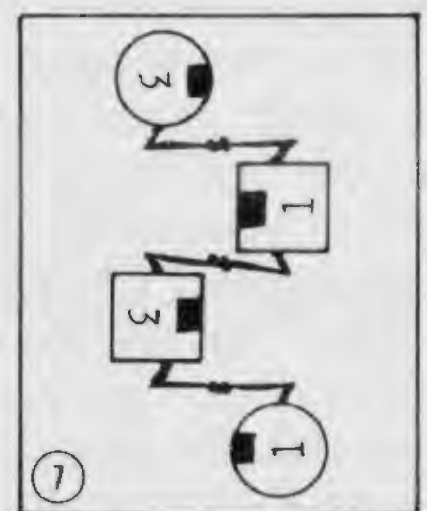
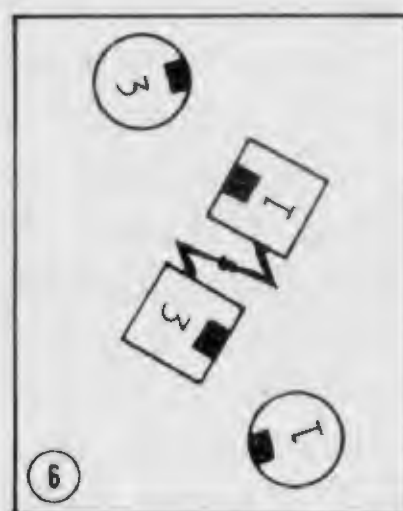
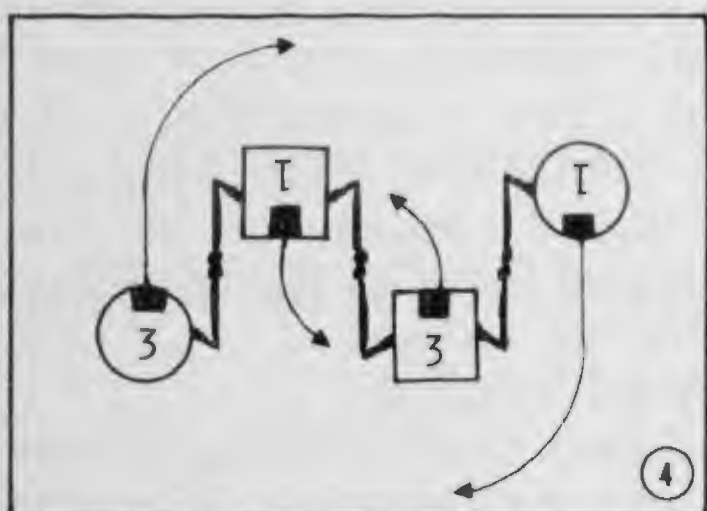
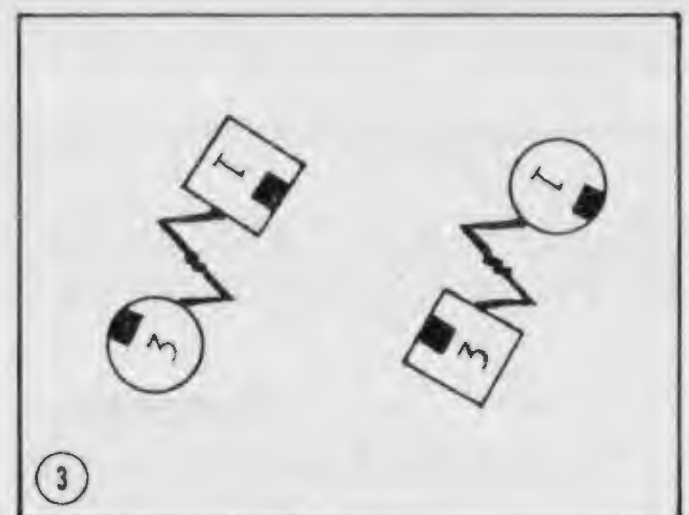
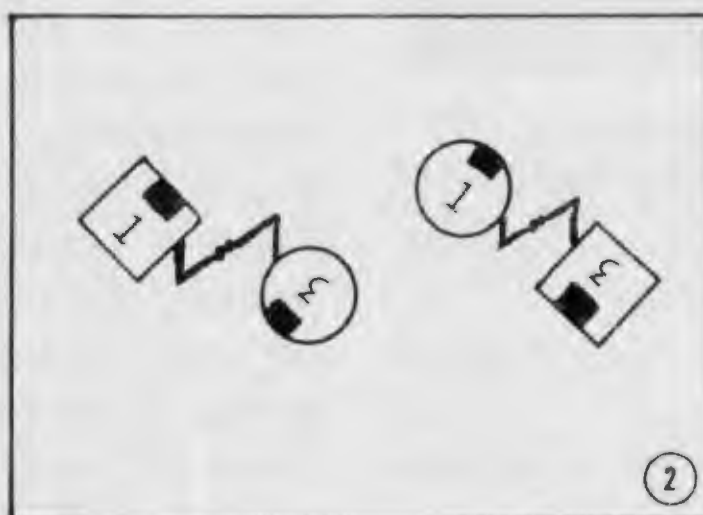
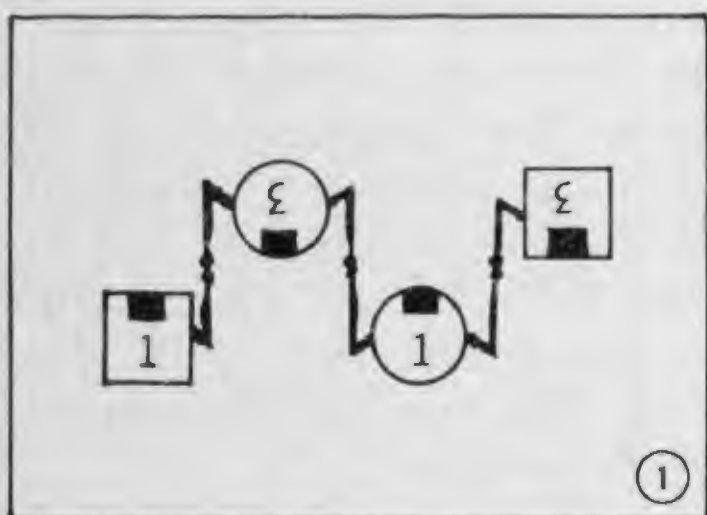


JOE

BARBARA



SPIN THE TOP —  
SOME TROUBLE SPOTS



JOE: We've been noting in our dances and in our workshops that while a majority of us can breeze through some of the newer movements, there are other basics we've been doing for years that cause trouble. Maybe the movements remind us of other basics and for that reason confuse us.

BARBARA: One of our old standbys surprisingly enough catches a good number of us with our guard down. This is Spin the Top. This is a good movement with a dependable description but it may be that sometimes we are caught in a position in a square where we forget just whom we're working with.

JOE: Let's look at the movement and then spot a few places where the troubles seem to start. From a common, everyday, run-of-the-mill right hand ocean wave (1), the movement starts (2) by those who can turn by the right hand, half way around (3) so they are momen-

tarily in an ocean wave once again (4).

BARBARA: It's at this place that those on the outside must remember to let go and move forward one quarter of a circle so they are at right angles to their original spot.

JOE: Maybe it's the change in direction that confuses dancers but those in the center need to remember that they are going to move three quarters in a left hand star (5) as those on the outside are moving one quarter. While the centers have to turn three quarters the outsides, who have a shorter distance to travel, are moving along a wider perimeter. The figure is adjusted in timing so that everyone, moving steadily (6), meets simultaneously in an ocean wave (7).

BARBARA: Check yourself the next time Spin the Top comes along and see whether you are dancing this movement smoothly or not. It will make a difference.



## The Dancers

# Walkthru

## COMMUNITY CONCERN

**D**ANCERS AND ENTIRE CLUBS are more and more into the swing of travel — and in this instance we refer to a visitation to another club or a weekend get-together rather than an extended trip. Not only does this apply to an average square dance club but groups with a specialized interest such as rounds, Advanced level, clogging, etc. are finding more and more events which they can attend.

Recently it has been noted that at some of these gatherings, especially where the activity takes place within a residential area, enthusiasm has occasionally gotten out of hand. More often than not this has occurred when dancers have traveled together in motor homes and RV's and have parked them in a residential area to use as their "motel" for an overnight or a weekend dance event. One such group, at the end of a Saturday night dance, were having such a good time that they did not realize that the noise they were generating blasted out into the surrounding community. Eventually the police were called to subdue the racket. While no one had really broken any laws, the unhappy neighbors wanted to sleep. Unfortunately the end result was that square dancing received a black mark and a neighborhood of non-dancers mentally tabulated "all" square dancers as being rude, boisterous and unconcerned about their neighbors.

### Gold Star Behavior

Obviously the impression is an erroneous one but one which nevertheless needs to be considered. We know from past experience that square dancers at conventions generally leave an area with a gold star for good behavior. More than one city department has commented on the exemplary behavior of dancers. Similarly square dancers attending vacation institutes in different parts of the

world most often leave an outstanding impression on those with whom they have dealt.

It appears to be a smaller group (little fish, so to speak, in a big pond) that may get carried away. It's certainly easy to understand how this can happen. Several couples travel together to attend a special dance. They have a fantastic time; the calling is superb; the dancing is all and more than they expected; an uproarious after party leaves them in a fun-loving frame of mind. They leave close to midnight, still wound up.

They have traveled in a caravan of trailers and campers. They gather in one or two of the RV's and whoop it up a while longer, continuing the fun they've had. They forget they are parked on a quiet side street and all the homes are dark. The camper walls are thin; it's a vacation weekend for the dancers and time doesn't mean a thing. In the still night, noise carries much further than they realize. Eventually a sleepless home owner calls the police.

### Any Solution?

Of course there are answers. The obvious one is to finish the dance and return to the RV's and go to bed. However no one likes to shorten a pleasurable dance weekend. Perhaps a better solution would be to locate a place ahead of time where campers might be parked away from any residential section. If none is available, they may either have to drive away or make reservations at a local motel or hotel.

It is important to keep good community relations. Probably 99% of the time square dancers do so, but unfortunately the rare 1% is what is reported and noised abroad. The more concern for being a good neighbor that each dancer can take upon his own shoulders, the more apt we are to reduce this 1% to zero.



## Paper Plate Artistry — Decorations for Christmas

**I**F YOU'RE IN CHARGE of your club's Christmas dance, there's still time to include some original decorations. Here are some ideas made from ordinary 9" white paper plates. The cost is negligible; the time to make one quite minimal.

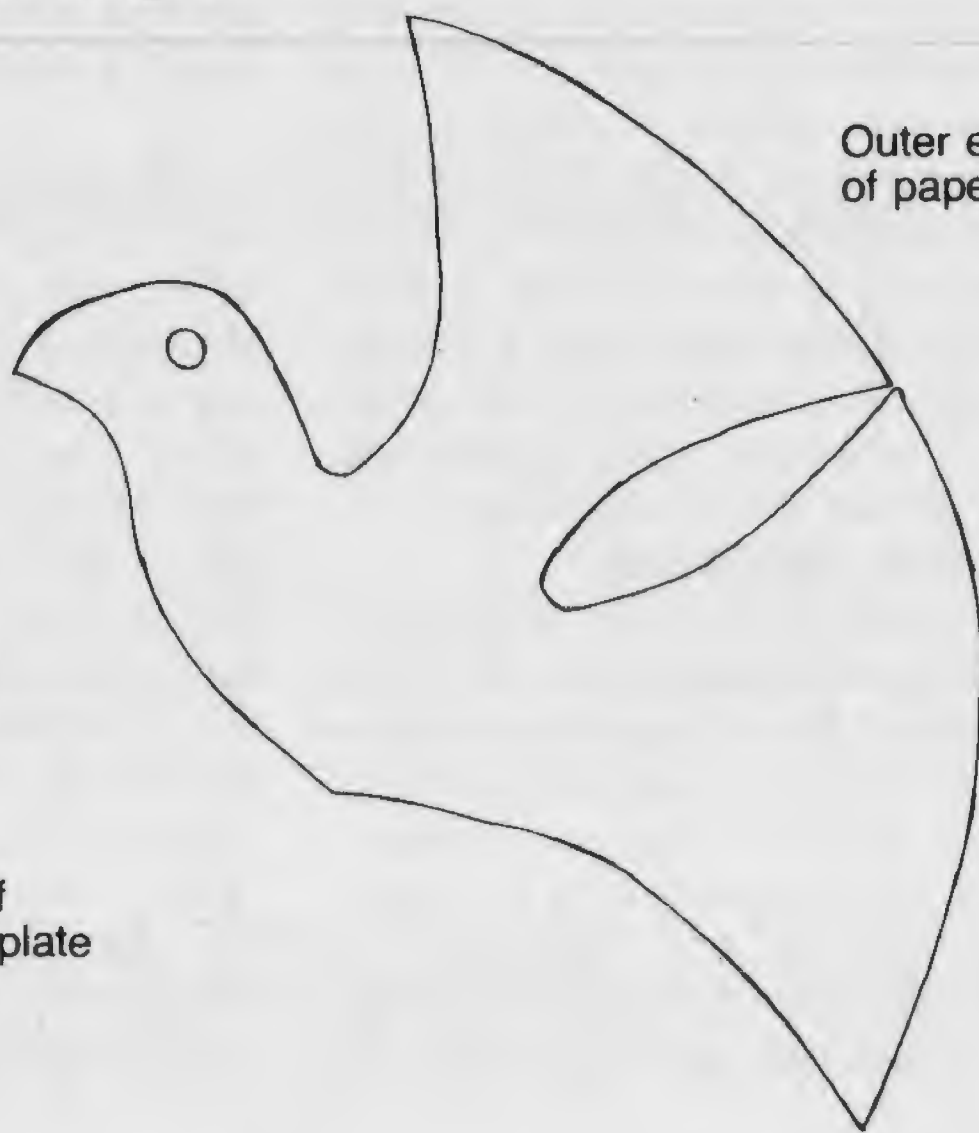
### Birds

Here's a bird to hang anywhere you might like him. For each bird you will need one 9" white paper plate and two beads.

Using a plate which has a pressed whirl design around the edge, fold it in two so that the face of the plate is on the outside. Following the pattern shown enlarge it onto the paper so that the outer edge of the wings reaches the outside edge of the plate, while the breast of the bird lies on the fold. From wingtip to wingtip the bird will measure 8" and from beak to the bottom of the upper wing, it will measure 6". Place the pattern on the plate and trace it, cutting out as shown. Sew or glue a bead to each side of the head for eyes and attach a string between the wings to hang the bird.

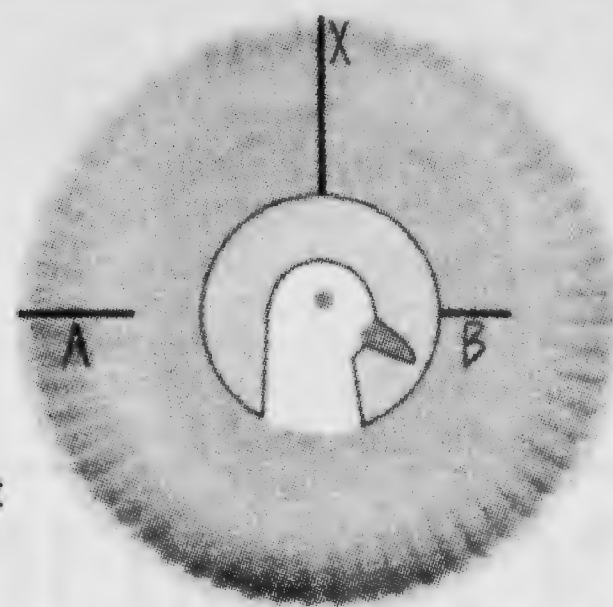


Fold of  
paper plate



Outer edge  
of paper plate

Dove



Cut out  
center

The second Christmas bird is a dove, designed by Francoise Kirkman. Just above the center of a 9" white paper plate mark the position of the dove's eye. Following the pattern given and using a compass, lightly draw two circles, one for the dove's head and a larger one marking a perimeter which will shortly be cut out. Draw in the neck and beak and color the eye and beak with felt-tipped pens. Draw in lines A, B and X, with very sharp scissors cut out the shaded area and cut along the marked lines, noting that X goes from the edge of the plate to the center cut while A and B are cut only part way. Assemble the dove by inserting slot A into slot B. To hang, wrap a thread around the wings.

The dove can be "held over" until New Year's Eve and a piece of mistletoe can be attached to his beak with a pin.



# Some Association Banner Ideas

**H**ERE, FROM TWO DIFFERENT STATES where square dancing is actively enjoyed, are ideas on how they use their association banners.

## From Utah

ASDCU, the Associated Square Dance Clubs of Utah, has a unique banner featuring badges from clubs around the state. The 42 badges shown in the photo mostly represent current clubs and associations although two or three are from older groups which are no longer dancing. Since this photo was taken, several additional badges have been added.

The banner includes two shapes that relate to Utah. One, of course, is the outline of Utah itself; the other is an upside-down beehive since Utah is known as the Beehive State.

The blue and yellow colors of the banner are the same colors used in the State Association badge which is set off in a square in the middle of the banner. The banner was made of felt and designed by Kent and Shirley Crawford, who were editors of Utah's publication, *Square Talk*, at the time.

The banner attracts a great deal of attention at all dances at which it is hung. Dancers represented on the banner feel a sense of pride when they see their own club badge displayed and seeing all the badges together gives them a feeling of belonging, reminding them how they all are a part of the State Association.



## From Alabama

The Alabama Square and Round Dance Association, Inc. has made available to all member clubs 14" x 14" miniature banners,

## The WALKTHRU

duplicates of the Association banner. Free of charge to member clubs, the banners are designed to be attached to individual club banners or to be displayed separately. This is one way in which Alabama member clubs show support for the State Association and the Association in turn shows its appreciation of its members.

## BADGE OF THE MONTH



The members of the Harlan's Twirlers Round Dance Club of Kansas are quick to explain there is only a slight resemblance between their instructor and the little man with no hair shown on the club badges. Marvin Harlan, "no hair" to C.B.ers, and his wife, Norma, who designed the badge, are instructors for the group which meets Monday nights in Burlington and Thursday nights in La Harpe.

The (appropriately) round badge is white with black letters. A name dangle fits snugly around the lower third of the badge.

The group was formed four years ago and in addition to many pleasant evenings of dancing and fellowship, the members have also enjoyed entertaining residents at local rest homes.



# Traditional Treasury

By Ed Butenhof

**E**VERY CALLER LIKES to have available a few dances which are different to add variety to a program. Obviously this has always been true. I have found various versions of a dance called "Ninepin" in books going back to the early 1800's. It's had other names, too, but that one is most common and as you'll see, very descriptive. It can be used equally as well at a one night stand or a club party night, especially since you can vary it at will to suit the knowledge and energy level of the crowd. The two basic principles are these: To a regular square add a ninth person (either sex) in the middle. After some dance sequences, the ninepin is given the opportunity to replace someone in the square and the displaced person becomes ninepin for the next round. Let's see how it works.

## NINEPIN #1

**All circle left and right around the ninepin**  
(16 counts)

**Heads face partners in butterfly position and slide (sashay) across** (Men pass back to back narrowly avoiding the ninepin)  
(8 counts)

**Heads slide back** (Ladies back to back this time)  
(8 counts)

**Sides repeat that** (16 counts)

**Ninepin swing #1, #2, #3, #4** (Four counts each swing; ninepin swings with opposite sex and those displaced move one at a time to the center and circle) (16 counts)

**Ninepin join the four in the center and circle five** (Can circle left, right, star left, right, etc. as caller wishes)

**Scatter and swing** (At some unexpected moment caller says this or some such and there's a scramble for new partners by the center five. The one left out becomes ninepin for the next round. If the call comes early in the 32 counts, there'll be time for a promenade before starting again. Use your best judgment.) (32 counts)

## NINEPIN #2

**Heads circle around ninepin, left and right**  
(16 counts)

**Sides repeat** (16 counts)

**Opposite sex circle around ninepin left and right** (16 counts)

**Same sex circle in center** (Ninepin slips out and starts a grand right and left around the others; only ninepin moves) (16 counts)

**Ninepin join the center four and continue as before** (Or you can call scatter and swing while ninepin is still doing grand right and left to insure someone else will be "it" next time) (32 counts)

I've indicated phrasing because I think any dance is better when phrased (except the scatter as obviously this must be called at different places each time in order to be unexpected), but phrasing is not crucial to this dance. Feel free to vary the calls as you wish; many others have done so for years. As you might imagine the scramble for partners, and the mock menace of the ninepin by sliding by or tightly circling around him, creates great hilarity.

Here's another dance that has an unusual feel. It is one that Ralph Page of New Hampshire passed along to me.

## ODD COUPLE PROMENADE

**First couple to the right, right and left thru, right and left back** (16 counts)

**Both couples on to the next and circle six**  
(16 counts)

**The six allemande left and grand right and left all the way around, while the odd couple promenades full around that circle of six**  
(16 counts)

**Everybody swing your partner** (16 counts)

Again, feel free to vary this dance. One way I call it is:

## KISS HER IF YOU DARE

Use the previous dance through the first 16 counts, then use:

**Both on to the next, lead all six thru the last couple around the lady, into the center, make a figure 8, thru the couple again, around the man** (this is the grapevine twist figure), **form a circle of six around the last couple** (16 counts)

**Six allemande left, etc., while in the center odd couple swing and "kiss her if you dare"**  
(16 counts)

**All swing partner** (16 counts)





# 31 PLUS



*by Edna and Gene Arnfield, Skokie, Illinois*

**B**URGUNDY CHERRY, CHOCOLATE CHIP, jamoca almond fudge, rocky road, chocolate almond, sunflower power, butter pecan, chocolate cheesecake, strawberry shortcake, and, of course, vanilla. Sound familiar? Ice cream lovers will recognize these as just a few of the Baskin-Robbins' famed "31 Flavors." We see a similarity in the bountiful variety of our current round dance activity.

Ice cream-wise, first there was vanilla,



Gene  
and  
Edna

*Edna and Gene Arnfield of Skokie, Illinois, are 22-year veteran round dance instructors and choreographers. They are known to dancers nation-wide for their work at festivals and conventions and as the authors of the classic, "Dancing Shadows." They are currently on staff at Kirkwood Lodge in Missouri (their 18th year) and at Chula Vista (their eighth year) in the Wisconsin Dells where they handle rounds for all weekends. Their Chicago area activities include teaching rounds for four square dance clubs, two round dance groups and a basic class. Edna and Gene are International Ballroom Gold medalists and have written for, and been featured in, every major national and regional square and round dance publication.*

common in all home freezers. Then came chocolate and strawberry, followed by more and more flavors to stimulate the appetites of afficianados. Likewise, in the round dancing of the 40's, there were the easy two-steps, waltzes, polkas, schottisches and circle dances. During the last few decades, however, decided changes have occurred in our round dance programs.

In the late 50's and early 60's, wireless microphones became increasingly popular. The number of routines presented at workshops, festivals and dance vacations multiplied accordingly. No longer was it necessary to use all "vanilla" for a 30-minute session. We speedily whirled away into more "yummy flavors." Latin became popular. Remember those first fishtails curving down the line of dance?

Early in the 70's, an onslaught of new figures appeared. Like "rum raisin," the whisks, wings, drag hesitations, and spin turns from the international ballrooms added a new and delectable flavor to round dancing. Like the ice cream shop menus, more and more additions were made each year. Round dance choreography looked like it was headed for a "rocky road" that even defied "sunflower power."

On came the alemanas, hockey sticks, throwaway oversways, jetes, hinges, New Yorkers, contra body's, hairpins, tipsy's, windmills, kangaroo hops, rudolphins (no relation to the red-nosed one) and many more. New rhythms came along with the current disco-mania, keeping pace with the modern music trend. Both basic and exhibition disco were visible in the ballrooms and on television . . . a round dancer's "chocolate cheesecake."

Unfortunately though, like the child who



samples too much of too many flavors and loses his taste for ice cream entirely, the number of round dancers began to decline. Some quit all together; others joined forces with ballroom groups which have had their best attendance during the past five years. More cueing than ever was necessary to keep dancers on the floor.

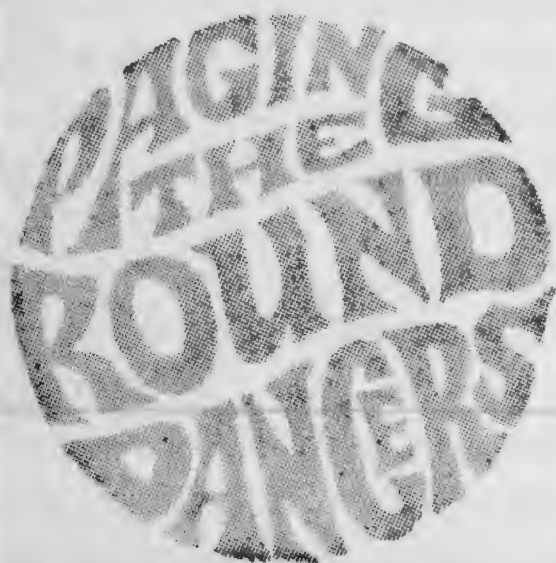
Instructors found it necessary to attend ballroom classes to keep pace with the ever-growing conglomerate of routines. Teachers in smaller cities and rural areas had no access to ballroom instruction and found the only options available to them were the five-day institutes, or annual festivals and conventions featuring workshops lasting only an hour or two. None of these sources provided an adequate understanding of the volume of new techniques or the skills necessary to teach them. To keep round dancing alive in their areas these instructors rely on the basic vanilla, chocolate and strawberry "flavors."

Where are we whirling as we enter the 80's? Let's compare our situation with the

packaging, selection, and flavor popularity of the ice cream business. Its successes are certainly not all in the three flavors mentioned above. Consumer-tested variety keeps customers coming back.

One big drawback in rounds seems to be the repetition of the same choreography "flavors" in different musical "packages." On the other hand, we also see the same package design (using the same music over and over) with different "flavors" inside.

Surely with all the talent available in new and experienced choreographers, our round dance program can have some tantalizing "flavors" that will last and will be interesting to the majority of the dancers. Somewhere between vanilla and creme de menthe, we can use more "3 A.M.'s," "Hold Me's," and "Continental Goodnights," to name a few. Let's retain some of both the exotics and the old-fashioned "vanillas" for those who want them. Let's sell our product with discrimination by our instructors in their selections. Keep the dancers happy!



*Ethel and Stan Bieda,  
Morgan Hill, California*

**S**TAN WAS AN "ANGEL" at a singles' square dance class in 1972 when Ethel joined the group. They soon became dancing partners and a year later they were married. It was inevitable that Ethel, who had been a professional dancer, would return to the teaching field "so I could share with others the joy of couple dancing."

For three years, Ethel and Stan conducted a fun level dance group at the mobile home park in which they live and in 1977 they started their own round dance club, the "Smile-A-Rounds." They pres-

ently have clubs in both Morgan Hill and Salinas, California, and Ethel cues for a weekly square dance club as well as at festivals and area hoedowns.

The Biedas choreographed their first round dance, "Humoresque In Two-Time," in 1976 and followed this with "Jazz Me Blues," which remained on the Top 10 (ASD) for 11 months. Seven more dances were written including their newest, "Love Song," released this past May.

The Biedas are charter members of Roundalab, are members of the Northern California Round Dance Teachers Association, and associate members of many other state round dance associations. They served for two years as directors of the Santa Clara Valley Square Dance Association and liaison for five square dance clubs, and have been on various committees of the California Square Dance Council.

Ethel and Stan attend as many workshops, institutes and festivals as time will permit, continually learning as much as possible to pass along to their round dancers.



# The CALLERS



## *So You Think You Might Like to Learn to Call Square Dances?*

- *I would like to try calling but I am not ready to commit myself (and my money) to a callers' school. Do I have the voice and the talent necessary? How does one learn to call? How much time is required? How much money is required to get started? If I did learn, could I find a group to call for? These are a few of the questions I would need answered before I could make a commitment and I am sure there are other dancers who feel the same way. I would like to suggest that workshops be started at regional conventions and/or the National Convention entitled "So You Think You Want to Call," designed to answer questions, give advice, and maybe even have an opportunity to try calling with the help of an experienced caller/teacher.*

*Portion of a letter received  
October 10 from Salem, Indiana*

**E**VERY YEAR hundreds of square dance enthusiasts are faced with the dilemma of remaining in the role of a dancer or taking the route of becoming a caller. The decision is not a simple one and it will vary for each individual. There are many elements to be considered, pro and con. The person who successfully makes the transition will seldom, if ever, be able to *think like a dancer* again. A prime consideration is time available for, while a dancer needs little time to prepare for an evening of square dancing, a caller spends hours in practice for every hour he puts in behind the microphone.

Of course, with a married person, there's the partner to think about. If what attracted you into square dancing in the first place was the joy of dancing with your wife or husband, then it's easy to see that the role of being a caller's partner is going to be considerably different. For a married couple, the decision to take up calling should logically be one of mutual agreement.

### **Why Do You Want To Become A Caller?**

A number of years ago while conducting callers' schools overseas, we happened to be at a dance in Wiesbaden, Germany, when, halfway through the evening, the club's regular caller got on the microphone and announced there was going to be a drawing. In a helmet liner held in his hand, he said he had the names of all the club members.

Drawing a slip of paper out of the helmet, he announced the name of one of the dancers. Asking the young couple to come up to the stage, the caller then said, "Ladies and gentlemen, I just received my orders today to be transferred out of this area and I'd like to have you meet your new caller and his wife." The



young man who had been dancing little more than a year, smiled weakly, knowing this was not the exception but the only way the clubs in this area (and at that time) developed new calling talent.

Of course, being *drafted* to call eliminates the need for a person to make any decision on his own. Many times the fact is that no caller is available and that square dancing will simply fade away in an area unless someone is willing to take on the responsibility. In instances like this, one simply does the best he can, learning from week to week, benefiting by his own errors in judgment and learning *by the seat of his pants* as it were.

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*THE DECISION TO BECOME A CALLER is no small one. It can change the pattern of your life and even your whole outlook on square dancing. Before making the leap, talk to other callers (and their wives or husbands) before making the move yourself. Since the Callers' Textbook started more than ten years ago, many segments have been devoted to the new caller, the caller's partner and some of the first lessons a caller must learn. If you have access to past issues, it will pay you to go through them so that you may have a better understanding of what lies ahead.*

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There is undoubtedly a glamour element to being a caller. Standing in front of a roomful of people has its personal attraction. More than one caller, however, setting out on an ego trip has discovered that the route indeed is not all glamour, that with it comes much responsibility. Those who have stuck it out have found that there are other reasons for heading in this direction.

It may be that you and your wife (or husband) recognizes in you qualities that you like in a caller, a *pleasing voice*, an *even temperament*, a *pleasant personality* with a noticeable but *controlled sense of humor*, a *sense of good judgment*, and a *good singing voice* and perhaps even *the ability to carry a tune and stay on the beat*.

### **The Lure of Money**

*Money* is undeniably one of the attractions for some who venture into the field of calling. However, when one compares his potential income to the fee a top-traveling caller might get for an evening's calling, he's looking at the wrong side of the coin. The recent poll taken by this publication showed the average stipend for an evening of teaching and calling comes to around \$43.00.

This figure comes from many callers, some who said their average fee was \$25.00 as well as from those who said their calling minimum for an evening was over \$100.00. Of the many thousands who call either as a full time job or as an avocation, possibly fewer than 10% are in the higher brackets. The great majority are somewhere in the middle, with many calling for small classes and clubs, where the caller is fortunate if he can make his gasoline and other expenses.

If the financial side is your prime consideration, then perhaps you should look at the expense side of the ledger. The largest single outlay for a caller is his public address system. Used sets can sometimes be obtained that will see a caller through his first ventures into the field of calling. There is no set figure but, depending upon the age and condition and model of the equipment, one might be available for as little as \$100.00. For any of the well-known advertised



brands, figure that a starting price for a complete Newcomb is \$385 and up — Clinton around \$600 and for a basic Hilton (Micro-75-A) about \$1140. (All figures approximate. Some include microphone and speaker.)

### **Initial Outlays**

You will need some records to get started and then you must figure on additional ones each month to build up your hoedown collection and to keep current with some of the new singing calls and rounds. You can figure on \$3.00 or more per disc on today's market. Of course, there are other necessities, such as a record case, etc., but it's easy to see that with just starting equipment, the outlay of capital is not something to be overlooked.

How then does one who's moderately interested or just curious make the big decision? There are a number of ways. After talking it over with your partner, you might consider what the calling potentials are and what needs exist in your area for perhaps another caller. If you decide to go ahead, and "try your wings," what is the next step and how do you determine if you have what it takes to be a caller? The best answer is to find a group of friends who will work with you on a trial run.

When it comes to preliminary practice, most callers-to-be pick a singing call that they enjoy dancing. You may have a square dance record outlet in your own city or you may refer to one of the mail-order outlets advertised in the back section of this publication where you may purchase a copy. Each singing call record comes with a call sheet. The music, with calls, is on one side of the record and the music accompaniment *only* is on the other.

The nice thing about a good singing call is that it is already timed out and phrased for you. This means that if you call the dance much as the caller does it on the record, you'll find the dancers have time to do each movement. Your main job is to learn the words, practice them to the accompaniment, then utilize them on your volunteer square of dancers. Of course, if your initial attempt is with non-dancers or people who know little or nothing about square dancing, you'll need to adjust the calls, use a much simpler call or work with a patter call record.

Doing patter is a completely different "ball of wax." The timing, choice of calls, etc., are all your responsibility. Referring to The Caller/Teacher Manual for the Basic Program of Square Dancing (published by The Sets in Order American Dance Society, see order form, page 90, or obtain copies from your dealer), you will find a wide selection of simple patter calls. Realizing that each movement takes a certain number of steps, you will adjust your initial attempts at patter calling so the dancers have an opportunity to complete one movement before starting the next. Again, we're speaking in terms of trying out your wings rather than actually learning *how to call*.

### **A Caller's School in Your Life**

If you are still serious, after this initial experience, then get in touch with a callers' school and see if this should be your next step.

Once you get experience of *performing* in front of dancers, you'll be able to tell rather quickly whether or not this is an avocation you would like to pursue further. For that reason, forget trying to do anything fancy when you experiment with patter. Start the music. Then, using straight conversational English, tell your dancers to *circle to the left*. Then, *circle to the right*. Next, perhaps,



*heads go forward and then come back. Then, perhaps, heads right and left thru, etc.*

You'll notice that for the right and left thru, particularly when starting from a static position, you'll want to give your command and then wait until the people are finishing a courtesy turn before you give the next command, *right and left back*. Do the same for the sides and then add one or two other simple calls, relaxing as you do, but getting the feeling of moving from the conversational form into a cadence that takes advantage of the musical beat.

Remember, at this point you are *not* learning to call, you are simply determining what it is like to work in front of a group of people, dancing.

It's one thing to get a square of your dancing friends together for an evening in the basement or playroom and try your hand with a simple record player. It's another to find a group of people who will dance with you on a regular basis.

### **Teaching and Calling Closely Allied**

The logical solution is to develop your own following. If you want to bring new dancers into the activity and to teach them, then one of your first steps will be to develop an understanding of *what* is to be taught and *how*. We suggest that *before* you go too much further, that you go through the Caller/Teacher Manual for the Basic Program of Square Dancing and see what is involved. Teaching and calling are so closely allied that you will learn whether calling is "your cup of tea" or not by getting your feet wet and working with just one square.

Talk to your caller and to other callers in your area. Listen closely to callers as you dance, sensing what it is about their calling that you like and what you don't like. If possible, study more than one caller. If you have access to the SIOASDS annual 12" Premium Records, you'll note that these feature only patter calling and by listening to the different ones you will pick up pointers that will be helpful.

We have heard of some caller associations in the past sponsoring a "Get your feet wet" program and think the idea is an excellent one. An opportunity to see what it's like to attend a callers' course and being allowed to take a lesson before definitely committing yourself makes good sense.

If you do decide to take up calling seriously, you'll note a listing of callers' schools that appears in one of our issues early next year. By writing to a school which attracts your interest, you can determine the curriculum that particular course offers. There are several callers' texts on the market today which can prove to be helpful. Also, the Callers' Notebook and the Callers' Text monthly columns in this publication are loaded with good ideas. You'll also get help from the One-Night-Stand Handbook also published by SIOASDS.

Calling can be a "next step" for some dancers but before taking the "leap" be sure you weigh carefully all the pros and cons.

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*As we continue on our program of readying the past issues for final presentation in a single volume, we are noting changes that should be mentioned here in the Callers' Notebook. A better understanding of the role of the lady who calls needs to be aired. The rising costs of equipment and transportation for the caller need to be better understood. These subjects and many more will be the topics for the Callers' Textbook in the issues during 1981.*



# Style Lab

## The FIVE-COUPLE SQUARE

**T**HIS IS A NOVELTY using five couples set up in two parallel, two couple, facing lines, at the side positions, with a single couple in the spot normally occupied by couple three (1). In the first 16 steps, while the "side" couples do a right and left thru (2) over and back, the lone couple will do a short two-step balance forward and back, then move forward four steps to the center of the square (see arrow, 3). When the side couples have cleared the center of the area and are doing a courtesy turn (4), the lone couple moves four steps further until it reaches the spot *normally* occupied by couple one.

Then, as the eight "side" dancers circle full around in sixteen steps (5) the "active" couple





separates, moves to the corners and turns to move along the side of the square (6). Reaching the corner nearest their starting spot on the twelve count, they move together (7) and, just as the "sides" complete their circle on count sixteen, all turn by couples once around with a left pigeon wing (8).

From this spot, all five ladies make a right hand star (9) and, as in a regular four ladies grand chain, they skip one man and courtesy turn with the next (10). Moving into the star once more (11), they skip one man and are courtesy turned (12) by the next. Remaining in skirt skaters position, they move to the next position in the 5-position "square" (13) where they wheel a quarter to face the center, bal-

ance forward and back (14) and, from these new positions, go through the entire routine four more times until dancers have been reunited with their original partners. All will be in their original starting spot, either in lines at the side positions or at the lone, number three head position.

Each time through the routine takes 64 steps. This should be danced like a quadrille, starting on the first beat of a phrase and completing a portion of the dance by the end of each eight beats. The dance is called "Levi Jackson" and Alcazar Records, Box 428, Department 1079, Waterbury, Vermont 05676, has a record especially recorded to fit the required number of bars.









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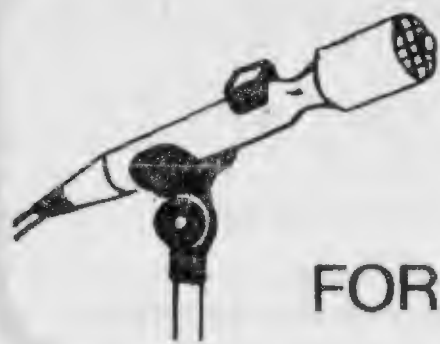
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# WORKSHOP



FOR LEADERS IN SQUARE AND ROUND DANCING

December, 1980

**T**HIS IS THE TIME when things are really hopping down in the retirement community of Mesa, Arizona. The square dance halls fill rapidly so hurry with us this morning to the Venture Out resort where our Feature Caller, Bob Wickers, is getting ready to call. These dances are not necessarily original with Bob, but they represent the type of material both he and his dancers enjoy.

Heads lead right, circle four to a line  
Pass thru, wheel and deal, double pass thru  
Cloverleaf, centers pass thru, swing thru  
Boys run, bend the line  
Pass thru, wheel and deal, double pass thru  
Cloverleaf, centers pass thru, swing thru  
Turn thru, allemande left

Sides square thru four hands, touch to wave  
Fan the top, recycle, pass the ocean  
Swing thru, girls circulate, boys trade  
Boys run, bend the line  
Pass thru, wheel and deal, double pass thru  
Track II, swing thru, boys run, bend the line  
Pass thru, wheel and deal, double pass thru  
Lead couple partner trade  
Everybody swing thru, turn thru  
Allemande left

Heads square thru four hands, curlique  
Walk and dodge, bend the line  
Square thru three quarters, bend the line  
Right and left thru, flutter wheel  
Pass thru, partner trade  
Pass the ocean, swing thru  
Girls turn back  
Ferris wheel, centers do a right and left thru  
Then square thru three hands, left allemande

(Plus I)

Heads do a right and left thru  
Then pass the ocean, extend  
Swing thru, boys run  
Girls cast right three quarters  
Girls swing thru, diamond circulate  
Boys swing thru, flip the diamond  
Swing thru, girls fold, peel the top

Right and left thru  
Square thru three hands  
Left allemande

Sides pair off, right and left thru  
Roll away half sashay, single circle to a wave  
Swing thru, boys run  
Couples hinge one quarter  
Triple trade, couples hinge one quarter  
Bend the line, then right and left thru  
Two ladies chain, slide thru



**BOB  
WICKERS**

*Bob started his calling career in St. Louis, Missouri, in 1959. Since that time, he has been the featured caller for clubs, festivals, camps and tours in 47 of the 50 states. In addition, he has called in the Bahamas, Mexico, several Canadian provinces, Puerto Rico, Haiti and St. Thomas, to mention just a few locations. Bob and his lovely wife, Shirley, are residents of Mesa, Arizona, and are resident callers for the Venture Out resort where they run a full program each year starting in October and running through the following April. In addition to calling regular dance programs, they conduct beginner classes, workshops for Mainstream, Plus I and Plus II as well as venturing into the Advanced I and II categories. A member of Callerlab since 1974, Bob records on the Hi Hat label and has a number of hits to his credit.*



Square thru three quarters  
Allemande left

(Plus II)

Heads lead right, circle to a line  
Touch one quarter, coordinate  
Bend the line, right and left thru  
Pass the ocean, relay the deucey  
Explode the wave, partner trade  
Pass the ocean, swing thru  
Girls circulate, boys trade, boys run  
Crossfire, all eight circulate  
Coordinate, bend the line, turn and left thru  
Load the boat, square thru three quarters  
Allemande left

Heads right and left thru, star thru  
Pass thru, curley cross  
Everyone U turn back, right and left thru  
Flutter wheel, star thru  
Everyone roll a half sashay  
Curley cross, partner trade  
Right and left thru  
Flutter wheel, slide thru  
Allemande left

#### **MORE McWHIRTER**

By Gerald McWhirter,  
Oklahoma City, Okla.

Two and four pass the ocean, linear cycle  
Square thru, touch one quarter  
Follow your neighbor and spread  
Linear cycle, right and left thru  
Pass thru, chase right, swing thru  
Boys trade, girls trade, same sex trade  
Cast off three quarters  
Make an ocean wave at the heads  
Centers trade, boys run  
Right and left thru  
Ladies lead Dixie style to a  
Left allemande

Two and four curlique, walk and dodge  
Swing thru, turn thru, trade by  
Slide thru, right and left thru  
Ladies lead Dixie style to ocean wave  
Boys scoot back, girls circulate  
Left swing thru, girls run  
Ferris wheel, Dixie grand  
Right, left, right  
Allemande left

Bow to partner, corners all  
Circle left, put ladies in, men sashay  
Circle to left, put the men in, ladies sashay  
Allemande left, right and left grand

One and three curlique, walk and dodge  
Swing thru, turn thru, trade by  
Slide thru, right and left thru  
Ladies lead Dixie style to ocean wave  
Boys scoot back, girls circulate  
Left swing thru, girls run, ferris wheel  
Centers right and left thru, zoom  
New centers pass thru, touch one quarter  
Follow your neighbor, allemande

One and three curlique, boys run  
Touch one quarter, centers trade  
Swing thru, in your own foursome  
Split circulate, boys run, right and left thru  
Pass the ocean, recycle, veer to left  
Ferris wheel, in center, right and left thru  
Double pass thru, track II, swing thru  
Girls circulate, boys trade, boys run  
Tag the line all the way and face right  
Boys cross run, girls slide in and trade  
Bend the line, right and left thru  
Star thru, square thru three quarters  
Allemande left

One and three star thru  
Double pass thru, track II  
Single hinge, swing thru, boys trade  
Girls trade, same sex trade  
Centers trade, boys run, right and left thru  
Pass thru, wheel and deal  
Double pass thru, peel off  
Touch one quarter, track and trade  
Couples circulate, girls trade  
Ferris wheel, zoom, swing thru  
Boys run, half tag  
Allemande left

Two and four pass the ocean, swing thru  
Fan the top, others partner hinge  
In your own foursome swing thru  
Just the girls swing thru  
Same sex single hinge  
All eight circulate, boys run  
First couple left, next couple also  
Promenade, don't slow down  
Two and four wheel around  
Right and left thru, star thru  
Pass thru, trade by  
Allemande left

Everybody partner trade  
Everybody partner tag  
Allemande left

#### **SPECIAL WORKSHOP EDITORS**

Bob Van Antwerp .....	Workshop Editor
Joy Cramlet .....	Round Dances
Ken Kernen .....	Ammunition



Two and four curlique, walk and dodge  
 Swing thru, turn thru, trade by  
 Slide thru, right and left thru  
 Ladies lead Dixie style, ocean wave  
 Boys scoot back, girls circulate  
 Left swing thru, girls run  
 Ferris wheel, centers right and left thru  
 Zoom, new centers pass thru  
 Touch one quarter  
 Follow your neighbor to a left turn thru  
 Right and left grand

One and three square thru four hands  
 Swing thru, spin the top  
 Right and left thru, star thru, pass thru  
 Trade by, swing thru, boys run  
 Ferris wheel, double pass thru  
 Track II, swing thru, boys run  
 Half tag, trade and roll  
 Pass thru, trade by  
 Right and left thru, rollaway half sashay  
 Pass thru  
 Right and left grand

Two and four star thru, double pass thru  
 Track II, single hinge, swing thru  
 Boys trade, girls trade, same sex trade  
 Centers trade, boys run  
 Right and left thru, pass thru  
 Wheel and deal, double pass thru  
 Peel off, curlique, track and trade  
 Couples circulate, girls trade, ferris wheel  
 Centers zoom, new centers right and left thru  
 Touch one quarter  
 Allemande left

### SINGING CALLS

Each month, from the quantity of new records reviewed (see page 62), four singing calls are selected for reprint in the Workshop. Our congratulations to the callers and labels who make this "hit parade."

#### CHINATOWN

By Wally Cook, Melbourne, Australia  
**Record: Top #25354**, Flip Instrumental with Wally Cook

OPENER, ENDING

Allemande left corner at home do sa do  
 Promenade your lady round the hall  
 Heads wheel around  
 Face the sides and pass thru  
 Wheel and deal when you're done  
 The centers swing thru turn thru  
 Left allemande come home and swing  
 Swing that girl promenade  
 Hearts seem light and life seems bright  
 In dreamy Chinatown

#### MIDDLE BREAK

Allemande left your corner home do sa do  
 Promenade your lady round the hall  
 Sides wheel around face the heads  
 Right and left thru a full turn until  
 You face the next two cross trail thru  
 Your corner allemande  
 Come back swing promenade  
 Hearts seem light and life seems bright  
 In dreamy Chinatown

FIGURE:

Heads square thru four hands  
 Meet the sides curlique walk and dodge  
 Partner trade for a right and left thru  
 Turn that girl star thru do sa do  
 Make an ocean wave and balance  
 Recycle you go swing your corner promenade  
 Hearts seem light and life seems bright  
 In dreamy Chinatown

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

#### I'LL LOVE YOU TONIGHT IN MY DREAMS

By Marlin Hull, Mesa, Arizona

**Record: Hoedowner #101**, Flip Instrumental with Marlin Hull

OPENER, ENDING

Allemande left Alamo style balance out and in  
 Swing thru two by two balance once again  
 Swing thru two by two then turn thru  
 Left allemande corner weave the ring  
 I'm gonna love you tonight  
 I'm gonna hold you so tight  
 Do so do promenade love's emotions oh  
 Though I must go I know  
 I'll love you tonight in my dreams

MIDDLE BREAK:

Sides face grand square you look so fine  
 You make this feeling grow stronger  
 I know it shows I've got to leave  
 I can't stay any longer I want you to know  
 Four ladies chain  
 I'm gonna love you tonight  
 You turn and chain them right home  
 Roll promenade and feel love's emotions oh  
 Though I must go I'm gonna  
 Love you tonight in my dreams

FIGURE:

One and three right and left thru  
 Rollaway star thru and do sa do I say  
 Swing thru two by two boys run right  
 Half tag trade and roll square thru  
 Go three quarters around and left allemande  
 Do sa do and promenade the land  
 Though I must go I'm gonna  
 Love you tonight in my dreams

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.



# ROUND DANCES

## I COULD BE HAPPY — Hi-Hat 987

**Choreographers:** Paul and Rose Ann Marsh

**Comment:** Not a difficult two-step routine to big band sounding music.

### INTRODUCTION

- 1-4 **CLOSED M face LOD Wait; Wait; Dip Bk, —, Recov, —; Rock Bk, Recov, Rock Bk, Recov;**

### PART A

- 1-4 **Fwd, 1/4 R Turn M face WALL, Side/Close, Side; Bk, Side/Close, Side, Thru to SEMI-CLOSED facing LOD; Fwd Two-Step,, Fwd Two-Step;; Fwd, Close, Bk, Close end CLOSED;**
- 5-8 **1/2 L Turn M face RLOD, —, Side, Close; Bk Turning 1/2 L M face LOD, —, Side, Close; Fwd, —, Manuv M face RLOD, —; Pivot, —, 2 M face LOD, —;**
- 9-12 Repeat action meas 1-4 Part A:
- 13-16 Repeat action meas 5-8 Part A except to end M facing WALL:

### PART B

- 1-4 **Hover end SEMI-CLOSED; Weave, 2, 3, 4 end CONTRA BANJO; Weave, 2, 3, 4; Face, —, Side, Close end CLOSED M face WALL;**
- 5-8 **Whisk to SEMI-CLOSED; Wing end SIDECAR M face LOD; Open Telemark end SEMI-CLOSED; Thru to CHAIR, —, Recov, Side BUTTERFLY M facing WALL;**
- 9-12 **Rock Side, Recov, Thru/Step, Step; Rock Side, Recov, Thru/Step, Step; Side/Step, Step, Side/Step, Step; Side, XIB, Side, Manuv to CLOSED M face RLOD;**
- 13-16 **Pivot, —, 2, 3 end SIDECAR M facing RLOD; Bk, —, Bk, Close; 1/2 L turn, —, Side, Close M facing LOD in CLOSED; Bk, —, Bk, Close;**

SEQUENCE: Dance goes thru twice plus Ending.

- Ending:
- 1-2 **CLOSED M face LOD Fwd, —, 1/4 R Turn M face WALL in BUTTERFLY, —; Side, Close, Thru, Tilt.**

## BUSTER — Hi-Hat 987

**Choreographers:** Bob and Helen Smithwick

**Comment:** An enjoyable two-step routine with pleasant music.

### INTRODUCTION

- 1-4 **DIAGONAL OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to CLOSED, —, Touch, —;**

### DANCE

- 1-4 **Walk, —, 2, —; Side, Close, XIF to SIDECAR, —; Walk, —, 2, —; Side, Close, XIF to BANJO, —;**
- 5-8 **Fwd, Lock, Fwd, Lock; Fwd, —, 1/4 R Turn M face WALL, —; Turn Two-Step; Turn Two-Step end M face LOD;**
- 9-12 Repeat action meas 1-4 Part A:
- 13-16 Repeat action meas 5-8 Part A except end BUTTERFLY M face WALL:
- 17-20 **Side, Close, Side, —; Rock Bk, —, Recov, —; Side, Close, Side, —; Rock Bk, —, Recov to CLOSED, —;**
- 21-24 **Side, Close, Fwd, —; Side, Close, Thru, —; Side, Behind, Side, Thru to SEMI-CLOSED; Fwd, —, 2, —;**
- 25-28 **Fwd Two-Step; Fwd Two-Step; Cut, Bk, Cut, Bk; Dip Bk, —, Recov, —;**
- 29-32 **Fwd, Close, Bk, Close; Fwd, —, 2, —; Fwd, Close, Bk, Close; Fwd, —, Pickup to CLOSED, —;**

SEQUENCE: Dance goes thru twice plus Ending.

- Ending:
- 1-4 **Side, Close, Side, —; Side, Close, Side, —; Side, Close, Side, Close; Side REVERSE SEMI-CLOSED, —, Point, —.**

## VAN ISLE TWO-STEP — Cem 37039

**Choreographers:** Doug and Elsie Anderson

**Comment:** Busy two-step with peppy music.

### INTRODUCTION

- 1-4 **OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to CLOSED M facing LOD, —, Touch, —;**

### PART A

- 1-4 **Fwd Two-Step; Fwd Two-Step end SIDECAR; Dip Fwd, —, Recov to CLOSED, —; Bk, Close, Fwd, —;**
- 5-8 **Fwd Two-Step; Fwd Two-Step end BANJO; Dip Fwd, —, Recov to CLOSED, —; Bk, Close, Fwd, —;**
- 9-12 **Side, Close, Fwd, —; Side, Close, Bk, —; Bwd Two-Step; Bwd Two-Step;**
- 13-16 **Side, Close, Bk, —; Side, Close, Fwd, —; Turn Two-Step; Turn Two-Step;**

### PART B

- 1-4 **BUTTERFLY Face to Face Two-Step; Bk to Bk Two-Step end BUTTERFLY; Side, XIB, Side, XIB end CLOSED; Walk Fwd, —, 2 end BUTTERFLY M face WALL, —;**
- 5-8 Repeat action meas 1-4 Part B except to end OPEN facing LOD:

### PART C

- 1-4 **Strut in L Circle, —, 2, —; 3, —, 4 end facing RLOD in LEFT-OPEN, —; Fwd, Close, Bk, —; Bk, Close, Fwd, —;**
- 5-8 **Strut in L Circle, —, 2, —; 3, —, 4 end facing LOD, —; Fwd, Close, Bk, —;**



**Pickup to CLOSED, 2, 3, 4;**  
**SEQUENCE:** A — A — B — C — A — A — B — C  
 plus Ending.

**Ending:**

1-6 **Fwd Two-Step; Fwd Two-Step end M facing WALL; Side, Close, Fwd, —; Side, Close, Bk, —; Bk Away, 2, 3, Touch; Together, 2, 3, Touch.**

### **I'LL TAKE ROMANCE — Cem 37039**

**Choreographers:** Bill and Barbara Cooper

**Comment:** Not a difficult waltz and the music helps make for nice dancing.

#### **INTRODUCTION**

1-4 **OPEN-FACING Wait; Wait; Apart, Point, —; Together to CLOSED M face LOD, Touch, —;**

#### **PART A**

1-4 **Fwd Waltz; (R) Waltz Turn; (R) Waltz Turn end facing LOD; Fwd Waltz;**

5-8 **Prog Twinkle, 2, 3; 4, 5, 6; 7, 8, 9; 10, 11, 12;**

9-12 **Fwd, Side, Close; Bk, Side, Close; Dip Bk, —, —; Recov to SEMI-CLOSED, —, —;**

13-16 **Fwd Waltz; Manuv, 2, 3 M face RLOD; Spin Turn, 2, 3 end M face LOD; Bk, Side, Close;**

#### **PART B**

17-20 **Fwd Waltz; Float Apart, 2, 3; Into Tamara, 2, Touch; Wheel, 2, 3;**

21-24 **Wheel, 2, 3; Unwrap to BUTTERFLY M face WALL; Roll LOD, 2, 3; 4, 5, 6 end CLOSED M face WALL;**

25-28 **Whisk; Thru to SEMI-CLOSED, Side/Close, Fwd to BANJO M face LOD; Fwd, Fwd/Lock, Fwd; Manuv, 2, 3 end M face RLOD;**

29-32 **(R) Waltz Turn; (R) Waltz Turn; (R) Waltz Turn end M facing LOD; Fwd Waltz;**

**SEQUENCE:** Dance goes thru twice plus Ending

**Ending:**  
 1-2 **(Twirl) Vine, 2, 3; Thru, Apart, Point.**

## **1981 Premium Albums' Tracks**

We have received many requests from readers who would like to have portions of SIOASDS Premium records printed in this section so they may be able to adapt more quickly to the calls. As an experiment we will run portions of the various calls as an on-going feature and as a help to the dancers. Callers who are looking for new, tested material will find these segments especially helpful.

### **The Basic Plateau**

#### **Brown LP-1981-A**

by Nate Bliss, Tucson, Arizona

**Bow to the partner, corners too  
 Circle to the left all of you  
 Walk all around the left hand lady  
 Partner left, do a do paso  
 It's her by the left, corner by the right  
 Partner left like an allemande thar  
 Men back in, and you got a star  
 Slip her clutch  
 Left allemande, right and left grand  
 When you meet your partner, promenade**

**Heads move up to the middle and back  
 Square thru four, make a right hand star  
 Turn it once around, heads star by the left  
 Go once around, scoop up the corner  
 Star promenade with an arm around  
 Back right out and circle to the left  
 Four boys move up to the middle and back**

**Square thru four hands around  
 Make a right hand star  
 Turn it once around  
 Boys star by the left in the middle  
 Go once around to the same old two  
 Do a do sa do, same old two  
 Star thru, bend the line  
 Right and left thru  
 Star thru, left allemande, right and left grand  
 Promenade, go home**

**Sides up to the middle and back  
 Lead to the right, circle up four  
 Side gents break  
 Move right up to the middle and back  
 Box the gnat  
 Center four do a right and left thru  
 Line of four move up to the middle and back  
 Box the gnat, do a right and left thru  
 Lines up to the middle and back  
 Everybody box the gnat  
 Center four do a right and left thru  
 Make a line, move up to the middle and back  
 Everybody box the gnat, do a cross trail thru  
 Left allemande, right and left grand  
 Promenade**

**All four ladies chain across  
 Four ladies chain three quarters  
 Heads square thru, right and left thru  
 Rollaway with a half sashay, star thru  
 Lines facing out, bend the line  
 Eight to the middle and back  
 Everybody do a half square thru, two hands  
 Those in the middle do a half square thru**



Everybody's facing out, California twirl  
Sides face, grand square, go just half way  
Left allemande, grand right and left  
Meet your girl, promenade

Sides face, grand square  
Do an allemande left  
Do sa do with the partner  
Turn to the corner, bow to the corner  
Partners all

### **The Extended Basics Plateau Green LP-1981-B**

by Jack O'Leary,  
Glastenbury, Connecticut

Join hands circle to the left  
The other way back, circle to the right  
Turn your partner left, do paso  
Turn your partner left like an allemande thar  
Boys turn back and promenade  
Heads move up to the middle and back  
Square thru heads, four  
Round the corner with a do sa do  
Make an ocean wave, swing thru  
Boys run around the girls  
Bend the line, move up to the middle and back  
Right and left thru, flutter wheel  
Move eight to the middle and back  
Star thru, right and left thru  
Turn the girl, pass thru, trade by  
Right and left thru, do sa do  
Make an ocean wave, all eight circulate  
Swing thru, boys trade  
Boys run around the girl, bend the line  
Move up to the middle and back  
Right and left thru, turn the lady  
Star thru, do sa do, make an ocean wave  
Swing thru, box the gnat  
Right and left thru, flutter wheel  
Reverse flutter wheel, star thru  
Two lines up to the middle and back  
Pass thru, wheel and deal  
Double pass thru, first couple left  
Next couple right, to the middle and back  
Right and left thru, flutter wheel  
Star thru, do sa do  
Left allemande, grand right and left  
Promenade

Heads move up to the middle and back  
Square thru, step to an ocean wave  
Turn a quarter to the right, split circulate  
Boys run around the girls  
Two lines up and back  
Pass thru, boys run to the right  
Check your wave, swing thru  
Boys trade, girls trade, centers trade  
All the boys run around the girls

Two lines up to the middle and back  
Pass thru, wheel and deal  
Double pass thru, first one left  
Next one right, up to the middle and back  
Star thru, do sa do, make an ocean wave  
All eight circulate, swing thru, boys trade  
Boys trade again, boys run around that girl  
Wheel and deal, pass thru, trade by  
Star thru, two lines up to the middle and back  
Right and left thru, flutter wheel  
Star thru, dive thru  
Square thru in the middle three  
Left allemande, grand right and left  
Promenade

### **The Mainstream Basics Plateau Purple LP-1981-C**

by Al Horn, Penrose, Colorado

Join hands circle to the left  
Left allemande, promenade, don't stop  
Heads wheel around, swing thru  
Boys run around the girls, half tag  
Trade and roll, right and left thru  
Square thru three hands  
Courtesy turn this girl  
Two ladies chain  
Dixie style to an ocean wave  
Slip the clutch, left allemande  
Grand right and left

Promenade, don't stop  
Heads wheel around, touch a quarter  
Eight circulate, center four trade and roll  
Square thru, while other boys run  
Swing thru the outside two  
Boys run, bend the line, touch a quarter  
Eight circulate, center four trade and roll  
Right and left thru  
In the middle swing thru, spin the top  
The other boys run  
Everybody ping pong circulate  
Centers recycle, double pass thru  
Track II, girls trade, recycle  
Left allemande, promenade

Heads pass thru, separate  
Squeeze in round one, make a line  
Eight to the middle and back  
Star thru, double pass thru, track II  
Linear cycle, pass the ocean  
Spin chain thru, girls circulate once  
Swing thru, recycle, touch  
Linear cycle, pass the ocean  
Change hands, allemande left  
Right and left grand  
Promenade, don't stop  
Heads wheel around, right and left thru  
Dixie derby, couples circulate



Bend the line Left allemande  
 Promenade, don't stop  
 Heads wheel around, pass thru  
 Wheel and deal, double pass thru  
 Peel off, eight to the middle and back  
 Star thru, first couple left  
 Next couple right, make a wave  
 Spin your top, boys run  
 Couples circulate one notch, bend the line  
 Pass the ocean, swing thru  
 Box the gnat, square thru three quarters  
 Left allemande  
 Promenade home

### The Plus Movements Rust LP-1981-D

by Bob Baier, Missouri City, Texas

Heads pass the ocean, ping pong circulate  
 Extend, hinge a quarter  
 Follow your neighbor and spread  
 Explode the wave  
 Chase to the right  
 Split circulate once and a half  
 Check your diamond  
 Diamond circulate  
 Do a diamond circulate again  
 Flip your diamond  
 Swing thru, girls fold behind the boy  
 Peel the top, single hinge  
 All eight do a circulate, triple scoot  
 Single hinge, triple trade, single hinge  
 All eight do a circulate  
 Boy run around the girl  
 Centers pass thru, centers in  
 Cast off, three quarters round  
 Star thru  
 Center couple do a pass thru  
 Right and left thru, pass thru, trade by  
 Right and left thru, roll away a half sashay  
 Square thru three hands  
 Third hand do a right and left grand  
 Promenade

Side couples lead to the right  
 Circle up four  
 Break out in a line, walk to the middle and back  
 Load the boat, all eight  
 Curley cross, curlique, boys pull by left  
 Girls trade, check your wave, left hand hinge  
 Girls trade in the middle, left swing thru  
 Explode the wave, bend the line  
 Right and left thru, pass the ocean  
 Relay the deucy  
 Swing thru, boys run around the girls  
 Couples circulate  
 Girls trade, bend the line  
 Pass thru, partner tag  
 Left allemande  
 Promenade

## SINGING CALLS

### SHOULD I COME HOME OR SHOULD I GO CRAZY

By Johnny Wykoff, Indianapolis, Indiana

Record: Blue Star #2115, Flip Instrumental with  
 Johnny Wykoff

OPENER, MIDDLE BREAK, ENDING

Circle left

I wonder if you've had the time

To think it over

Pour out all the feelings in your mind

Left allemande the corner girl

Do sa do the partner

Boys star left roll it one time

Turn your partner right left allemande

Come home and swing and promenade

Should I come home or should I go crazy

Make up your mind or I'll lose mine

FIGURE:

Four ladies chain three quarters

Round the ring

Heads promenade halfway you go

Side two go right and left thru

Then you rollaway join hands circle left

Four girls square thru four hands

Everybody swing and promenade

Should I come home or should I go crazy

Make up your mind or I'll lose mine

SEQUENCE: Opener, Figure twice, Middle  
 break, Figure twice, Ending.

### YOU'RE THE ONLY ONE

By Joe Saltel, McKinleyville, California

Record: Chinook #042, Flip Instrumental with  
 Joe Saltel

OPENER, MIDDLE BREAK, ENDING

Circle left

You're the only one that's ever understood

You're the only one that

Makes bad times good left allemande

Then do sa do your own left allemande

Then weave that old ring and I smile

To think you love me do sa do promenade

As for me you'll know just where I'll be

Loving you you're the only one

FIGURE:

Heads square thru four hands

Do sa do corner one time you go

Swing thru boys run to the right

Couples circulate move up

Wheel and deal tonight

Eight chain three go down the line

Left allemande swing new partner promenade

As for me you'll know where I'll be

Loving you you're the only one

SEQUENCE: Opener, Figure twice, Middle  
 break, Figure twice, Ending.



# AMMUNITION

Have you ever been in the spot of bringing in another square or two of brand new beginners 30 minutes after you've taught the rest of the group the first five or six basics at a one night stand or first class night? It's difficult to keep the other dancers' interest, but not if you try these:

Number one couple bow  
Number two couple do sa do  
Number three couple swing  
Number four couple SMILE!  
Everybody swing, all promenade

Number three couple bow  
Number four couple bow and swing  
Number one couple bow and do sa do  
Number two couple do ss do, then swing  
Everybody promenade home

Number one lady promenade around the outside

It's home you go then swing  
Number two lady promenade the inside ring  
It's home you go then swing  
Number three couple promenade the outside  
Number four couple promenade on the inside  
Couples one and three promenade outside  
Couples two and four promenade inside  
Home you go and everybody swing  
Side couples promenade outside  
While the head couples promenade inside  
Circle up eight and don't be late  
Stop where you are and partner swing  
Promenade

All joint hands and circle left  
Halfway around and you stop right there  
Go eight to the middle and come right back  
Circle to the right go around the track  
Go eight to the middle and give a shout  
Wink at your partner then back right out  
Swing your partner 'round and 'round  
Promenade go around the town

Head two couples promenade halfway  
Go forward to the middle and back  
Now circle left on the inside track  
Halfway around then back right out  
Side two couples promenade halfway  
Go forward to the middle and back  
Now circle left on the inside track  
Halfway around then back right out  
All swing your partner 'round about  
Promenade home

Number one lady cross the set  
Circle up three with the opposite pair  
Number two lady cross the set  
Circle up three with the opposite pair  
Stop those circles where you are  
Number one gent cross that set  
Swing your lady 'round and 'round  
While couple number three promenade halfway  
Number two gent cross that set  
Swing your lady 'round and 'round  
While couple number four promenade halfway  
Circle up eight and around you go  
Swing you partner and promeno!

Side two couples lead to the right  
Circle to the left go once around  
Now circle right and don't fall down  
Two gents to the center, hook left elbows  
Turn once around  
Change those elbows and hook by the right  
Go once around and to your partner go  
Swing her 'round and 'round  
Home you go and circle left  
Swing your partner, promenade

## SINGING CALL ADAPTATION

### LOVE ME HONEY DO

Adapted by Ken Kernen, Phoenix, Arizona

Record: Kalox 1049

OPENER, MIDDLE BREAK, CLOSER

Four ladies promenade inside the land  
Come on back and swing that handsome man  
Join all your hands and circle left I sing  
Left allemande and weave the ring  
Love, love me, love me honey do  
Do sa do and promenade her too  
Love me honey, hold me do, hug me tight, and squeeze me too

Love me, love me, love me, honey do

FIGURE

Head (side) couples to the middle  
and there you stand — —

Take two hands with the opposite  
and make an arch

Side (head) ladies tunnel thru the arch  
And go

To the opposite man, now swing him 'round  
and 'round

Now leave that man and tunnel straight on  
home

Everybody swing your own and promenade  
Love me, honey, hold me do, hug me tight and squeeze me too

Love me, love me, love, honey do

SEQUENCE: Opener, Figure twice for heads,  
Middle break, Figure twice for sides, Closer.



September 29, 1980

Clinton Instrument Co.,  
Clinton, Connecticut

You people are magnificent. You pulled me out of a bad situation.

What I'm talking about is first, you had the courtesy to telephone me clear across the country to tell me you received my letter about the damaged speaker. Second you shipped the replacement speaker by air and it arrived at my house on Friday, Sept. 26.

Now why is Friday the 26th so real important? Well, because on the 27th, (Saturday) two bluegrass bands and my clog dance exhibition team put on a show in St. George, Utah. All the sound equipment for the bluegrass musicians was furnished but none for us dancers. Sure I have a 920 year old Bogen which works OK in small rooms but we were going to perform in one of those big ole gyms. (You're in the sound business, so you know all about the super, super, super acoustics of gyms.)

Today, Monday, I just got feedback from people who were in the audience. They confirmed loud and long what I felt was true: "THE SOUND WAS GRRRREAT!"

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Clinton really has something in it's equipment. I've been teaching square dancing, round dancing, circle dancing, ballroom dancing, folk dancing and now clog dancing for over thirty years (and I was over thirty when I started). I have used many makes of sound equipment. I WILL PUT CLINTON UP AGAINST ANY OTHER EQUIPMENT! I'm going to make plenty of noise about that, too, including the service attitude you have. Thank you for being such a swell outfit to deal with.

Most sincerely,



Ralph E. Cramer  
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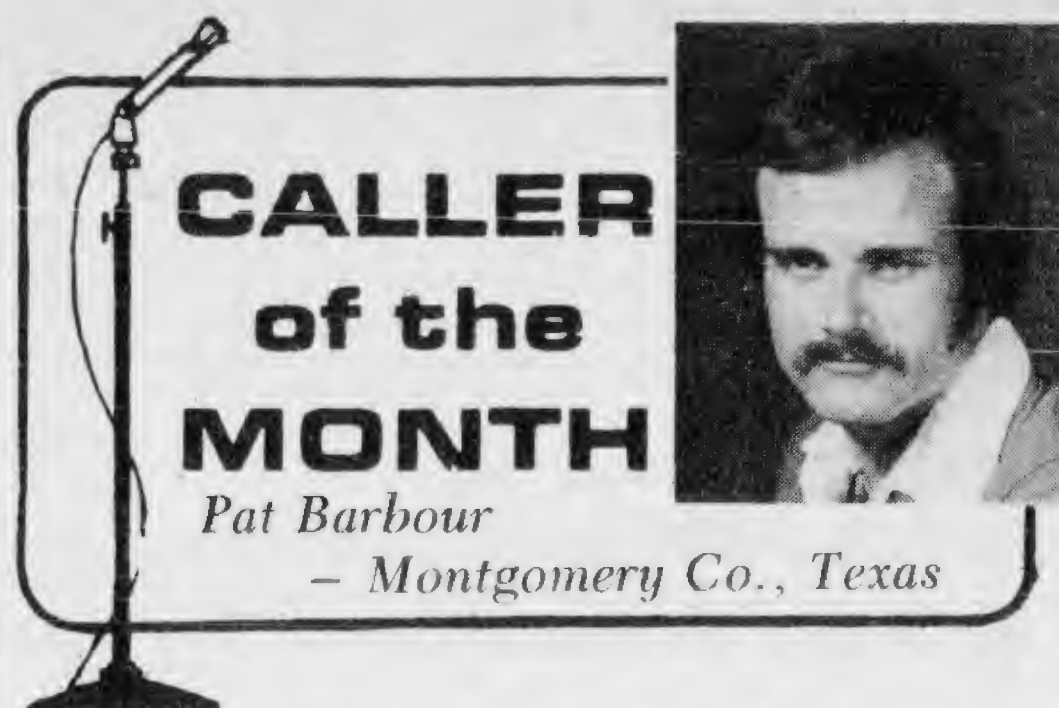
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**A**T 15 HE WAS A LONER, whose brother used a \$5.00 bill to coax him to go to his first square dance. At 25, Pat Barbour ranks as one of square dancing's "young lions," a topnotch Texas caller whose star is still rising. "That music got to me," Barbour says of his first square dance experience. He signed up for lessons on the spot, added calling school almost immediately and moved from tyro to caller in a few short months.

The responsibilities of his surgical supply salesman duties limit his calling dates to two or three times during the week, but his weekends are solidly booked far in advance for dances in many parts of the United States. He appears annually at weeklong stints at Fun Valley and Lighted Lantern resorts in Colorado, Peppermint Palace, Texas, and at various Mesa, Arizona, resort parks.

Among his most solid supporters on his home turf are the three-division corps of Barbourshoppers, 30 squares of South Texas area dancers who workshop Advanced calls under his tutelage semi-monthly.

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Rhythm Records' label are "Help Yourself to Me," "Honky Tonk Square Dance Blues," "Two Pairs of Levis," "I'm Gonna Find It Where I Can," "Gypsy Woman," and "Never Did Like Whiskey."

Pat Barbour's love of square dancing, apparent in every tip he calls, stems from a simple philosophy, "Square dancing's greatest reward is friendship."

**(LETTERS, continued from page 3)**

then we most often use the methods that work for us while showing the dancers a good time. When we set out to "set the record straight" we are in another ballpark and should respect the opinion of others and the written work of past leaders in this field. I refer now to the 1971 edition of The Sets in Order Handbook Series, "The Basic Movements of Square Dancing." In the Glossory is this definition: "Arkie Style: Refers to figures that are done with two dancers of the same sex working together, one as the girl the other as the man, or when some of the dancers are in positions normally filled by their partner. One other source, from a now deceased, respected leader in this field, is Jay King's book "How to Teach Modern Square Dancing." He states, "An Arkie figure is one in which some of the participants are half sashayed or otherwise so situated that men must do parts ordinarily done by the girls or vice versa. If done in moderation Arkie figures are excellent for practice in 'position dancing.'" Need I say more?

Gene Trimmer  
Paragould, Arkansas

Dear Editor:

I would like to suggest on the round dance

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Danny  
Thomas

instruction sheets that are given out to us in class with the complicated instructions, if it would be possible to also write out the call the way you intend the caller to call it, that both ways would be very helpful and make it much easier to learn the round dance calls and dance patterns.

Don and Jean Willson

Fenelon Falls, Ontario, Canada

**Producers, take notice. — Editor**

Dear Editor:

We have Sets in Order (SQUARE DANCING) magazine continuous from 1958 to 1970 that we would like to give to a library or other educational organization. That group would have to pay the mailing charges. We hate to part with them but storage has become a problem since we moved into smaller living quarters.

Dorine and Howard O'Brien

1140 McGregor

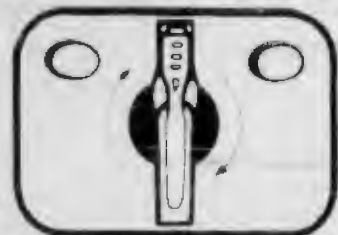
Dubuque, Iowa 52001

Dear Editor:

As a caller who has returned as a dancer after a layoff of 14 years, I would like to say I like the extra maneuverability some of the newer figures provide. Calling is obviously easier now, especially for sight calling. The round dance picture has progressed enormously, though I do think the gimmicks have reduced the even flow of movement a bit. I remember the old Plummer Park pow-wows we callers had before we started the Southern California Callers Association. At that time we loved the "talking floor" that showed the dancers were in step to the music — in other words — dancing. I can see where the speed of today has in many cases created a running

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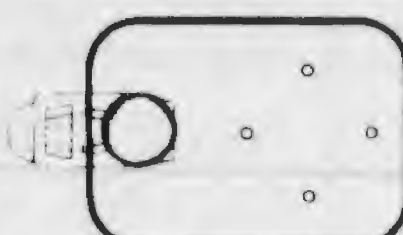
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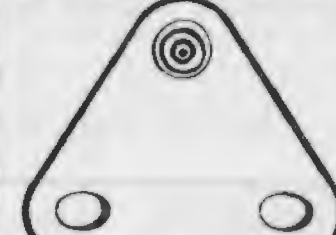
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square but am sure it is a copout on the part of the callers too lazy or inexperienced. How about a plug for time to do a figure and still be with the beat? It might take a bit of work to educate the dancer to stay with the music but well worth it in the long run. At any rate it is a pleasure to be back.

Doc and Elaine Louthan  
Whittier, California

Dear Editor:

Sincere thanks for featuring us as Paging the Round Dancers in the May issue of

SQUARE DANCING. We are late with this letter because surface mail takes up to three months to arrive . . . We strongly support the philosophy you expound in the magazine and we urge you to keep up the good work.

Art and Blanche Shepherd  
Christchurch, New Zealand

Dear Editor:

In your July issue you published a "classic" listing by *Round Dancer Magazine*. They listed Blue Pacific Waltz on Windsor with a question mark as the original publication date.



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This was *first* recorded on an Arbor Record, Fog-1001A, with Capistrano Waltz on the flip side, both dances having been composed by Henry "Buzz" Glass. Wendell Otey was at the organ. The record was priced at \$1.05. I have both the record and the dance instructions. Windsor's came out in 1952.

Harriet Hartinger  
Seattle, Washington

Dear Editor:

We have been square dancing since 1957, calling since 1959. In 1973 we were honored to receive the Parker Award, Washington State's way of honoring one caller-leader couple each year. Last month we were chosen to the Spokane Area Square Dance Hall of Fame, the sixth couple to be picked from the Spokane area. We put in a lot of time promoting our recreation but feel we get much more out of square dancing than we have put in. We have made friends with people from all over the world. We get many of our ideas and information from SQUARE DANCING magazine. We are Information Volunteers for Spokane; please correct our telephone number in the August Directory. It should be 448-1361.

Joe and Billie Secor  
Spokane, Washington

Dear Editor:

The magazines are arriving OK, piling up, and after many years we are thinking of moving out and letting them take over the house. But we wouldn't really let any of them out of our sight.

Pat and Mabs Bourke

Burleigh Heads, Queensland, Australia

Dear Editor:

Thank you for your fine work on the maga-

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zine. We look forward to reading each issue. Being ex-military, it gives us a chance to find out what is going on in areas where we have lived and traveled.

Vern and Rhonda Weese  
Grand Prairie, Texas

Dear Editor:

While attending the Flaming Leaves Square Dance Festival at Lake Placid, New York, I met a square dancer trying to contact a former military buddy and his wife, also involved with square dancing. I thought per-

haps one of your readers might know of them through the activity. If anyone knows of Cliff and Diane Johnson's whereabouts (possibly in the Washington D.C. area), would they please let them know that Warren and Kay Leigh, Box 58, Bloomingdale, New York 12913 (518) 891-1271, would like to get in touch with them?

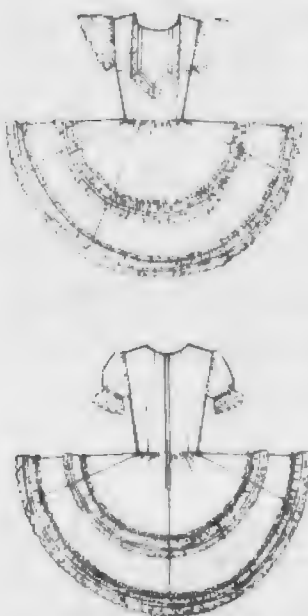
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We enjoy hearing from all our readers and use appropriate letters when space permits.

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# some words on ADVANCED DANCING

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by Bill Davis, Sunnyvale, California

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ONE OF THE QUESTIONS about Advanced Dancing that I would like to cover at the outset is "Why does Advanced Dancing exist? Is there a bonafide need for it, or is it just an ego trip for a small percentage of our dancers and callers?" Having been involved in square dancing for nearly 30 years and having seen the changes that have evolved, it is my view that Advanced Dancing was and is a natural outgrowth of the fact that the square dance movement has undergone a significant expansion.

The expansion has been both in terms of the number of people involved and also in terms of the amount of time that some square dancers devote to the activity. In the late Forties and early Fifties square dancing went from a once-a-month "barn-dance" type of activity to one in which many people were dancing once a week. Through the Fifties and into the Sixties the number of people involved in the movement grew significantly. For some of these folks square dancing became a way of life. We began to see and hear of dancers who danced 10 and 12 times a month or more.

At the same time a subtle change emerged in the concept of square dancing as compared to other "folk" dances. The advent of the P.A. system and the concomitant ability of the caller to communicate equally well with all dancers on the floor made it possible for the caller to change, modify and create variations in the choreography, which originally had been very structured — as traditional folk dances were and probably still are. In addition, we noticed many instances of people who seemed to have less than average appreciation for the rhythm of the "dance" but enjoyed square dancing nonetheless. Men, especially, who often rebelled against "dancing" because of the two-left-feet syndrome, found that they could enjoy square dancing because being on the correct foot at the exact right time (while

desireable) was not critical! And there emerged an awareness that square dancing was more than just dancing — it was also a game.

Although there were no formal competitions between dancers or any score kept, the aware individual recognized that there was a feeling of self-competition and satisfaction in going through an evening of square dancing without error. When the inevitable error was made, there was reward in learning from it so that the error was not repeated when the command, or sequence, was called again. There was also the recognition that, as in other team games, the whole group of eight dancers had to make it; and someone with lots of style but in the wrong place was less desireable as a team player than one who was in the right place even though with less grace or rhythm.

The natural result of the *high-frequency* involvement of some dancers plus the game aspect of square dancing created, in a very natural and human way, a requirement for Advanced Dancing. At first one saw this manifest in "hot hash" sessions at festivals and even a tip or so at open dances. Then, in the larger metropolitan areas where many dancers were in close geographic proximity, there appeared groupings of high-frequency dancers who wanted to have not just more dancing, but more challenging dancing.

The identical phenomenon appears in every game. As more people play the game and more people spend a larger fraction of their time participating, their skills get better and the tactics and strategies become more complex. This, naturally, tends to stratify the participants.

If one were to rate tennis players, for example, and diagram the typical resulting bell-shaped, normal distribution curve of players with a given ability, one would find that the player at the center of the curve in the



Fifties and early Sixties (who played maybe once or twice a month) would not be in the center of the curve in the late Seventies and Eighties when the average player is playing six to eight times a month. The increase in the number of players for whom tennis became a way of life, resulted in more tournaments, more classes of players, and especially more players with greater skill and dedication.

So, with square dancing, increased frequency of involvement combined with the game-like aspect to create a requirement for Advanced Dancing that is natural, and I believe, healthy.

Of course, with the development of dancer interest it is not surprising that callers also emerged who had a bent toward more complex choreography. Both callers and dancers were, of course, necessary for Advanced Dancing to become a reality. In some cases, there were callers who dearly loved the activity and spent many hours in its pursuit, but who also recognized that their particular talents would not allow them to aspire to top billings in the mainstream of the square dance activity. Callers in this category and others with keen interest in choreography would spend many hours working up interesting and challenging material. Then, of course, they wanted to see it work. A natural course for these callers was to seek out those dancers who did a lot of dancing, were good at it, and might like to do something extra. This dancing was, typically, different from the familiar "hot hash" choreography; for instead of relying on speed to increase the complexity, the caller utilized different formations and positions as well as additional calls.

This takes us into the next subject that I

A specialist dealing in any one of the segments of square dancing will have strong views on his particular subject. That's why we have columns devoted to traditional dancing, the rounds, contras, and other phases of this pastime. Bill Davis annually teaches a number of callers' schools. His books are read by calling devotees everywhere. We're delighted to have him take over this Advanced section. Whether we subscribe to the beliefs as Bill expresses them is relatively unimportant. What is important is that the full profile of the activity be expressed by individuals who are knowledgeable.

would like to explore — namely, "Just what is Advanced Dancing today, and what does it consist of?" In a nutshell, Advance Dancing as compared to Mainstream Dancing has three main features.

*First*, it requires that the dancer have a larger repertoire of calls. *Second*, he must have a keener sense of what we call formation and position awareness. *Third*, he must use this awareness to be able to dance the calls that he knows from more positions and formations. This means that he must understand the calls better than he would need to at Mainstream level. Indeed, it is useful for the Advanced dancer to understand, eventually, the **CONCEPT** of a call — especially in terms of what formation and positioning results from doing the call.

Enough of "What is it?" for now. I shall get more into the "what" next month with specific examples of Advanced concepts — especially in comparison to the way in which the concepts are utilized in Mainstream dancing.

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## SINGING CALLS

### YOU'RE THE ONLY ONE — Chinook 042

Key: B Flat      Tempo: 128      Range: HD  
Caller: Joe Saltel      LB Flat

**Synopsis:** Complete call printed in Workshop.

**Comment:** A nice tune with good musical background. Nothing difficult in the choreography that would cause problems for any club dancers. The Mainstream figures were adequate. Calling by Joe was nicely done. Rating: ☆☆☆☆

### BACK TO BACK — Rainbow 203

Key: E      Tempo: 128      Range: HC Sharp  
Caller: Curtis Byars      LA

**Synopsis:** (Break) Circle left — walk around corner — see saw own — left allemande — weave ring — swing — promenade (Figure)

## HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases and unless otherwise noted, it may be assumed that singing calls are recorded in a medium range. In the case of hoedowns the key will be included.

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Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (\*) in which case you will find the call reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Below Average, ☆☆Average, ☆☆☆Above Aver' ☆☆☆☆Exceptional, ☆☆☆☆☆Outstanding.



Heads square thru four hands — corner do sa do — star thru — pass thru — tag the line — face in curlique — boys run right — eight chain four — swing corner — promenade.

**Comment:** A relaxed dance with adequate musical background. The figure is Mainstream with just enough movement to make it interesting. The middle break has a left allemande and see saw your own that was awkward for the dancers. It can be done but the do sa do is more established. Rating: ☆☆☆

### **MOUNTAIN MAN — Bogan 1326**

**Key:** D **Tempo:** 130 **Range:** HB  
**Caller:** James Martin LD

**Synopsis:** (Break) Four ladies chain across — join hands circle — ladies center — men sashay — circle left — ladies center — men sashay — circle left — allemande left — weave ring — promenade (Figure) Heads square thru four hands — do sa do — relay the deucey — swing thru two by two — boys run right — ferris wheel — pass thru — swing — promenade.

**Comment:** Average music with a figure that offers relay the deucey which timed out with dancer execution. The melody line is not outstanding. If dancers need a record for relay the deucey practice this one would be adequate. Rating: ☆☆☆

### **ALONE WITH YOU — 4-Bar-B 6029**

**Key:** D & E Flat **Tempo:** 128 **Range:** HB  
**Caller:** Bob Carmack LD

**Synopsis:** (Break) Circle left — allemande left Alamo style — balance in and out — swing thru — balance again — swing thru — grand right and left — promenade (Figure) Heads square thru four hands — corner swing thru —

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ocean wave — left swing thru — girls trade —  
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**Comment:** This release has a strictly western feel  
to it. The instrumental is average. The figure is  
Mainstream utilizing a Dixie style plus a left  
swing thru. A key change adds to the re-  
lease. Rating: ☆☆☆

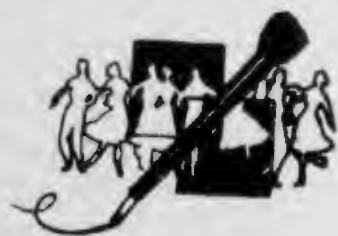
#### CHINATOWN — Top 25354

**Key:** A **Tempo:** 132 **Range:** HC Sharp  
**Caller:** Wally Cook **LA**  
**Synopsis:** Complete call printed in Workshop.

**Comment:** A very fine instrumental with a good  
banjo lead. The figure is O.K. but callers may  
want to adjust their metering for easy calling.  
Nice job by Wally; he seems to enjoy his work  
on this release. A good record for any caller's  
record case. Rating: ☆☆☆☆

#### TWO TIMIN' BLUES — Lore 1187

**Key:** G **Tempo:** 132 **Range:** HD  
**Caller:** Moe Odom **LD**  
**Synopsis:** (Break) Four ladies promenade —  
swing at home — join hands circle left — al-  
lemande left — weave ring — swing — prom-  
enade (Figure) Heads square thru four hands



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— corner do sa do — swing thru — boys run right — tag the line — face to the right wheel and deal — pass thru — U turn back — swing corner — left allemande — promenade.

**Comment:** A reissue of a release that was previously quite successful. Tag the line and wheel and deal is the major offering in this Mainstream dance. Music features saxophone, guitar and piano that are instrumentally effective. A good rhythm background.

Rating: ☆☆☆

### HOME LOVIN' MAN — Chinook 041

Key: G      Tempo: 130      Range: HC  
Caller: Jim Davis      LA

**Synopsis:** (Break) Sides face grand square — four ladies promenade — swing own — promenade (Figure) Head two couples pass thru — U turn back — heads star by left — to same outside pair right and left thru — swing thru — boys run — half tag the line — swing corner — promenade (Alternate figure) Head two couples square thru four hands — with outside couples right and left thru — swing thru — boys run right — ladies hinge a quarter — diamond circulate — flip your diamond — recycle — swing corner — promenade.

**Comment:** A full sound on the instrumental side with good feeling. The melody line will not be that easy for the average caller as it does not relate well. Some minor keys are difficult to call. Seems like many words for callers to master. The record offers alternate figures for callers to choose from.

Rating: ☆☆

### CORDS GALORE — Blue Star 2113

Key: G      Tempo: 128      Range: HD  
Caller: Glenn Zeno      LD

**Synopsis:** (Break) Join hands circle left — walk around corner — turn partner left — turn corner by right make a wrong way thar — slip the clutch — do sa do — weave ring — do sa do — promenade (Figure) Head two couples square thru four hands — do sa do — swing



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thru — men run right — couples circulate — bend the line — pass the ocean — girls trade — eight circulate — swing — promenade.

**Comment:** A reissue of an old release that doesn't seem to measure up in quality to the previous record. The instrumental allows the band to use their variety which they do quite well. Rating: ☆☆

## **BED OF ROSES — Bogan 1325**

**Key: F** **Tempo: 128** **Range: HA**  
**Caller: Tim Ploch** **LA**

**Synopsis:** (Break) Four ladies chain — rollaway — circle left — four ladies rollaway — circle

left — left allemande — weave ring — do sa do — promenade (Figure heads twice) Heads square thru four hands — corner do sa do — make a wave — do a linear cycle — slide thru — right and left thru — pass to center — square thru three hands — swing corner — promenade (Figure sides twice) Sides square thru four hands — corner do sa do — touch a quarter — scoot back — boys run — right and left thru — send her back Dixie style make a wave — boys cross fold — swing corner — promenade.

**Comment:** An above average dance that offers two series of dance choreography from which



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callers can take their choice. The music is very adequate and melody line is not difficult. Dancers were satisfied. Rating: ☆☆☆

### I'LL LOVE YOU TONIGHT IN MY DREAMS — Hoedown 101

**Key: E Tempo: 128 Range: HC Sharp**  
**Caller: Marlin Hull LB**

**Synopsis:** Complete call printed in Workshop.  
**Comment:** We welcome Hoedowner Records, a subsidiary of Chinook Records, to the recording industry. Nice tune with adequate figure and pleasant backup voices. Balance of voice and music seems very well recorded. Nice

calling on initial release.

Rating: ☆☆☆☆

### MARYLAND — FTC 32035

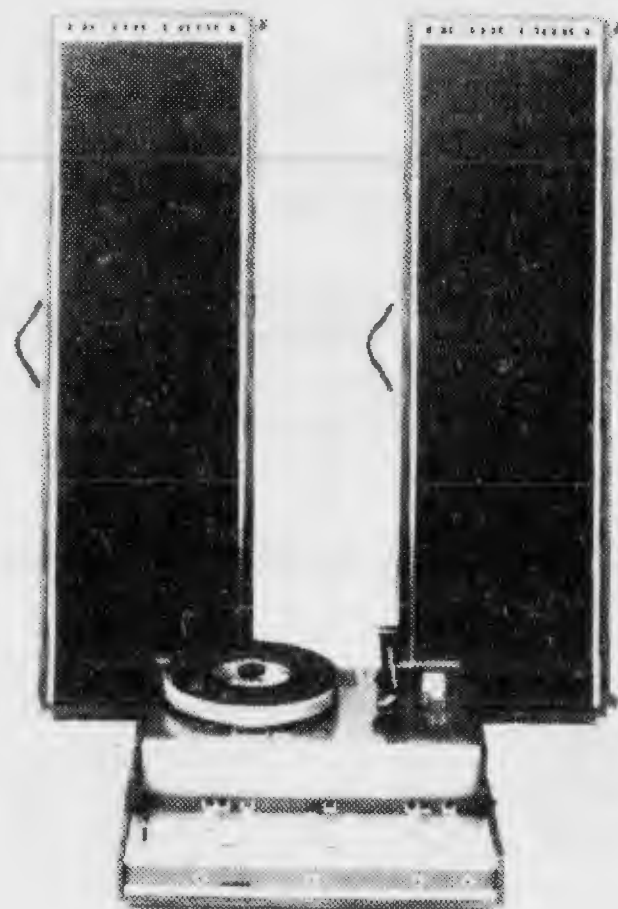
**Key: B Tempo: 120**

**Range: HB**  
**LB**

**Caller: Paul Hartman**

**Synopsis:** (Break) Join hands circle left — walk around corner — see saw own — men star right — allemande left — grand right and left — swing partner — promenade (Figure) Heads lead right circle four — head men break to lines of four — forward and back — touch a quarter — triple scoot — boys run right — right and left thru — square thru five hands — swing corner — promenade.

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**Comment:** A very definite slow tempo that dancers felt was too draggy. The figure offered a triple scoot as the key movement. Seems a lot of words for callers to use and will have to be worked on. Good music.

Rating: ☆☆

**TAKE MY LOVE TO RITA — Red Boot 253**

**Key: F      Tempo: 128      Range: HB Flat**  
**Caller: Jim Ray      LC**

**Synopsis:** (Break) Four ladies chain — chain back — join hands circle left — left allemande — weave ring — do sa do — promenade — (Figure) Head couples square thru four hands

— do sa do — swing thru — boys trade — boys run — bend the line right and left thru — flutter wheel across the ring — reverse flutter — promenade.

**Comment:** Fine music that certainly offers a Spanish feeling with trumpeter. The dance movement was enjoyed by the dancers with no problem in smoothness of the dance. The tune is well established and has a nice melody line. The selection of this record for use will depend upon the caller's enjoyment of the melody.

Rating: ☆☆☆☆

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**Key:** D Flat **Tempo:** 128 **Range:** HC Flat  
**Caller:** Tommy White **LD Flat**

**Synopsis:** (Break) Circle left — allemande left — home do sa do — men star by left — turn thru at home — corner allemande — swing partner — promenade (Figure) One and three promenade halfway — down middle right and left thru — square thru four hands — swing thru — boys run — ferris wheel — centers pass thru — swing corner — promenade.

**Comment:** A simple melody with above average instrumental. Despite the label's indication there is no key change and the speed at which it was recorded puts this in the key of D flat.

The timing was adequate and Tommy does a nice job on the called side. Callers can call without difficulty. Rating: ☆☆☆

## SHOULD I COME HOME OR SHOULD I GO CRAZY — Blue Star 2115

**Key:** G **Tempo:** 130 **Range:** HD  
**Caller:** Johnny Wykoff **LB**

**Synopsis:** Complete call printed in Workshop.  
**Comment:** A nice little dance that is not difficult but different enough to be enjoyed. Nice calling by Johnny. Music is average. The overall reaction is above average. Rating: ☆☆☆☆



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## DADDY PLAYED THE BANJO —

Rainbow 103

Key: G      Tempo: 126      Range: HE  
LD  
Caller Zoy Hann

**Synopsis:** (Opener) Circle left — left allemande corner — come back do sa do — left allemande corner — weave ring — swing — promenade (Break) Sides face grand square — left allemande — weave ring — swing — promenade (Figure) Heads square thru four hands — corner do sa do — curlique — walk and dodge — partner trade — flutter wheel — star thru — dive thru — square thru three hands — swing corner — promenade.

**Comment:** Word metering on this release needs assistance to smooth the delivery. The hand clapping on the grand square break gave a little added emphasis. Caller seems to have to rush words at certain spots. Seemingly a traditional country release. Rating: ☆☆

## I'LL EVEN LOVE YOU BETTER THAN I DID BEFORE — Bogan 1327

Key: G      Tempo: 130      Range: HC  
LB  
Caller: Tim Ploch

**Synopsis:** (Opener) Four ladies promenade — swing at home — join hands circle left — at home sides face grand square (Break) Circle left — left allemande — home do sa do — men star left — turn thru — left allemande — swing — promenade (Heads twice) Heads square thru four hands — corner do sa do — swing thru — girls fold — peel the top — right and left thru — flutter wheel — sweep a quarter — swing corner — promenade (Sides twice) Square thru four hands — corner do sa do — swing thru — spin the top — right and left thru — flutter wheel — sweep a quarter — swing corner — promenade.

**Coment:** An average record that offers a peel the top movement that danced smoothly. Music is adequate and tune is not difficult. Tim is clearly understood in his delivery.

Rating: ☆☆☆

## FLIP HOEDOWNS

### BEAUMONT RAG — Brahma 501

Key: D      Tempo: 130

Caller: Gil Crosby

**Comment:** This release offers dance movements for two couples without the need of a full square. A record for dancers wanting dance practice using Mainstream and some plus movements. Good rhythm and clear reproduction of the calling. Music has banjo lead alternating with fiddle, guitar and mandolin. Rating: ☆☆☆

### SON OF BUTCH — Red Boot 309

Key: F      Tempo: 130

Caller: Don Williamson

**Comment:** A new series by Red Boot offering workshop hoedowns with calls for beginning dancers progressing through the Mainstream program. Good hoedown offering. Success of series will depend on the buyers' market for this type of record. Rating: ☆☆☆

## HOEDOWN

### CORNBREAD — 4-Bar-B 6032

Key: E      Tempo: 128

Music: The Bradsmen — Bass, Banjo, Guitar

### HUSH-PUPPY — Flip side to Cornbread

Key: E      Tempo: 128

Music: The Bradsmen — Bass, Banjo, Guitar

**Comment:** This record of hoedowns offers one side of a strictly rhythm track that becomes a bit monotonous (Hush-Puppy). The Cornbread side offers a melody line that seems to give a slight variety. Callers will have to determine their preference. Rating: ☆☆

□ □ □



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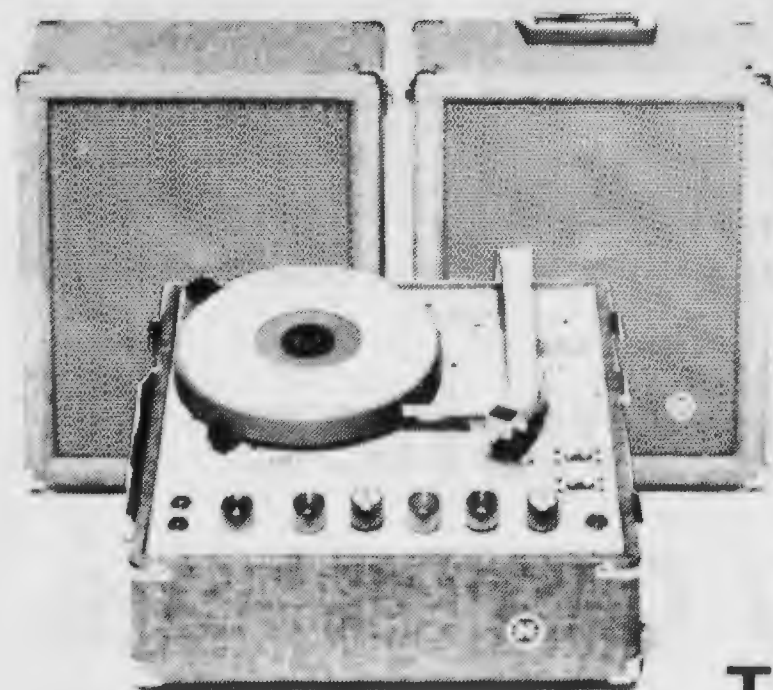
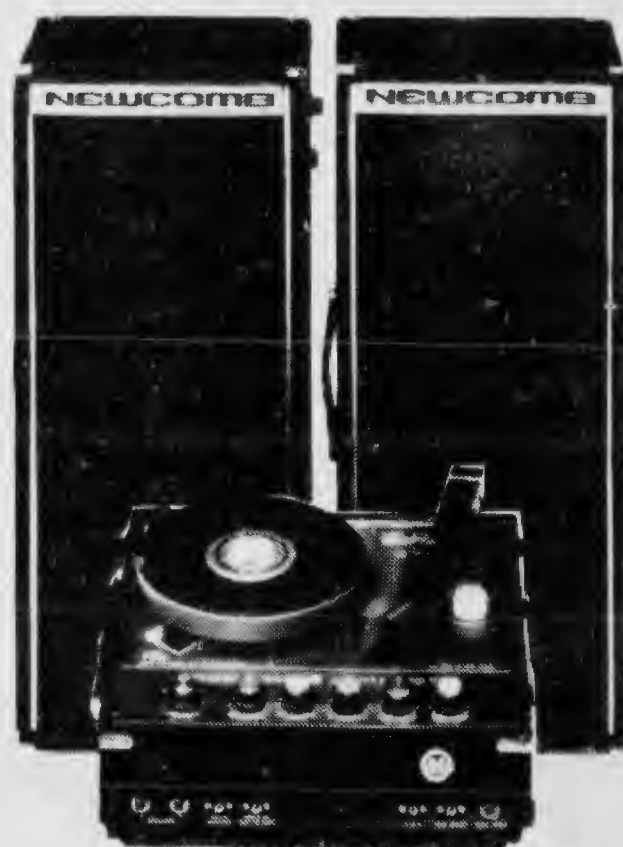
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self, your desire to call, and what information might be included on one side of one sheet of paper. Letters should reach the SIOASDS office no later than February 15 to be considered for the coming year's callers' school season. Announcements of scholarship grants will be made in one of the spring issues of SQUARE DANCING.

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This will help us serve you better. Thank you.

### ROUNDALAB POINT SYSTEM

To enable round dancers to better evaluate a round dance, Roundalab, the International Association of Round Dance Leaders, has adopted a point system devised by Dave and Shirley Fleck of Toledo, Ohio. Introduced at the 26th National Square Dance Convention in Atlantic City, the Fleck Rating, as it has come to be known, was carefully studied, evaluated and slightly modified before its formal acceptance by the Roundalab membership.

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- 0 - 60 Easy - for non-round dancers
- 61 - 125 Square dance rounds

- 126 - 175 Easy intermediates
- 176 - 250 Intermediate
- 251 - 299 High intermediate

The determination for the various plateaus among the advanced to challenge dances falling in the 300 and above rating will be determined at the next meeting of Roundalab.

Some dance record companies and round dance magazines include this point rating on their cue sheets. All choreographers are encouraged to send their cue sheet, and record if possible, to Dave and Shirley Fleck, 3444 Or-



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— Doc and Peg Tirrell, Publicity

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### MINI-LEGACIES KEY TO LEADERSHIP

Almost a dozen leadership conferences inspired by LEGACY were held during the past year. These sessions, designed to stimulate the interest of club leaders, callers, etc., within any given community are proving to be helpful to the future development of square dancing. If you are interested in conducting a Mini-Legacy in your area, write to Legacy, 1812 Pelton Avenue, Bellevue, NE 68005.

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## IN MEMORIAM

Round dancing recently lost two of its strong supporters.

Frank Robinson, Portland, Oregon, began his round dance teaching in 1957 with his wife, Mary. He was a charter member of the Oregon Round Dance Instructors Assn. and was involved in many phases of the activity.

Louie Leon, Hemet, California, began his career as a square dance caller, as did his wife, Lela. Gradually they moved into round dancing and were an active part of the Southern California Round Dance Teachers Association.

☆☆☆

Si Watson, well-known caller in Phoenix, Arizona, passed away this summer. Si was one of the early supporters of the activity in that area.

Ted Powell, another old-time caller from the Southern California area, more recently of Washington, recently passed away.

☆☆☆

"Mom" Allison, known by square dancers everywhere, passed away in September. In the 50's and 60's, Mom and Pop were St. Louis' ambassadors of joy and happiness, attending many square dance events. Mom was at the National in Memphis in a wheelchair, showering her love and radiant smile on everyone.



"Mom"

Our sympathy is extended to the families of these fine individuals.

## TRAVELING CALLERS

This special column in SQUARE DANCING magazine is available to callers for a low price. It gives the caller an opportunity to tell the square dancing public how to contact him.

A six-month listing, including a \$5.00 set up charge, is \$95.00. Listings are 4, 34 character, lines (including spaces). Deadline for a listing is 45 days prior to the date of publication.



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# The View from Here

By Clif Mathews,

Palm Springs, California

**T**O BE ASKED TO WRITE an article leaves me a bit shaken as I have never done this type of thing before; however I will try.

30 years ago, my wife, Osa, came to me and asked if I would be willing to help her if she learned to be a square dance caller. At that time we were fairly new dancers and very excited about square dancing. I told her that if that was what she wanted to do, I would help all I could.

The spouse of any caller needs to like people and be a good listener, for people do like to talk about their problems as well as about



Clif and  
Osa Mathews

About the author — Born in Oklahoma, Clif Mathews moved to California in 1928. He and Osa were married in 1937 and have three daughters and six grandchildren. For 30 years Clif ran his own carpet and furniture cleaning business and recently retired for health reasons. In addition to being Osa's right-hand man in the square dance world, Clif enjoys an avocation of cooking. This Christmas season friends will enjoy Clif's cookies, candies and fruitcake. He recently completed a course in micro-wave cooking at the College of the Desert. From time to time we have presented the views of a caller's wife and this month we find out what it is like to be married to a successful lady caller.

square dancing. A caller's spouse must be very patient with people that are having trouble learning to dance. The key is to smile a lot.

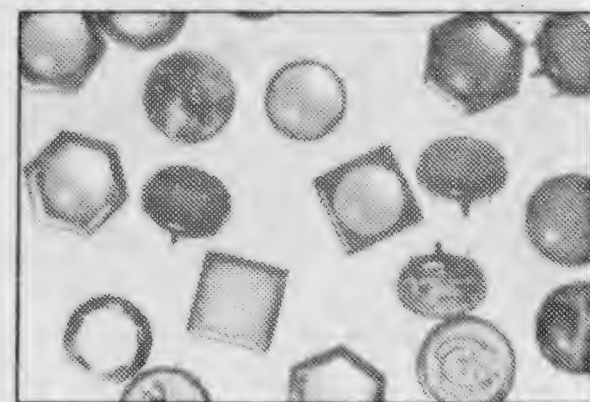
One of the main things is not to criticize or correct the caller in public. If a mistake is made, whisper in their ear or save negative comments until you're at home.

A caller's spouse must be very careful to be

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I found being the husband of a lady caller made me a ready partner for single ladies. I have been very careful not to dance with the same one all evening. I always say I like girls, but I love Osa.

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We have had 43 years of marriage; 30 of those years have been involved in square dancing. If I had it to do over, I would still choose Osa and the square dance activity.



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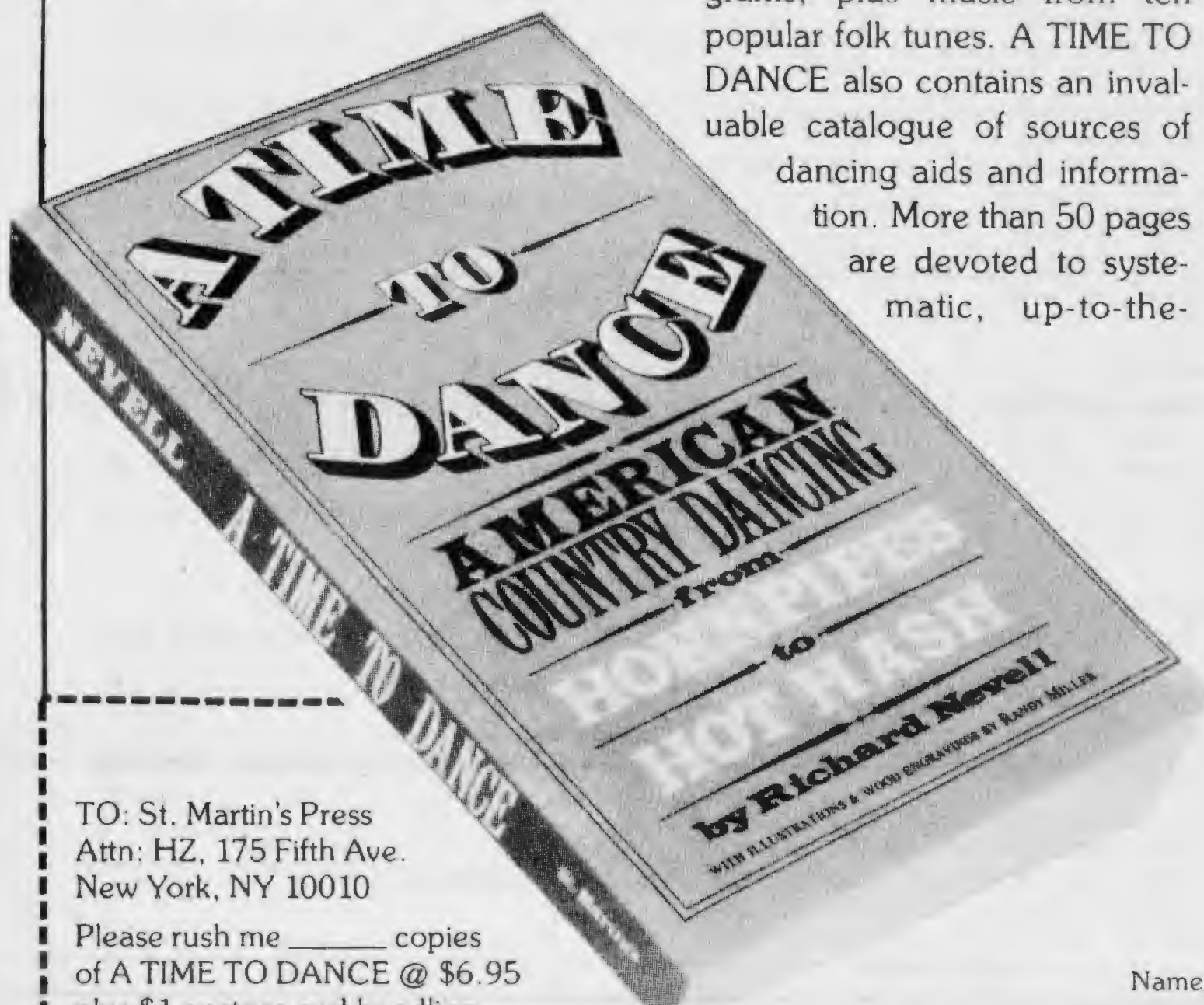


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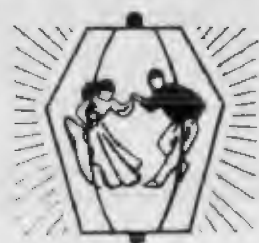
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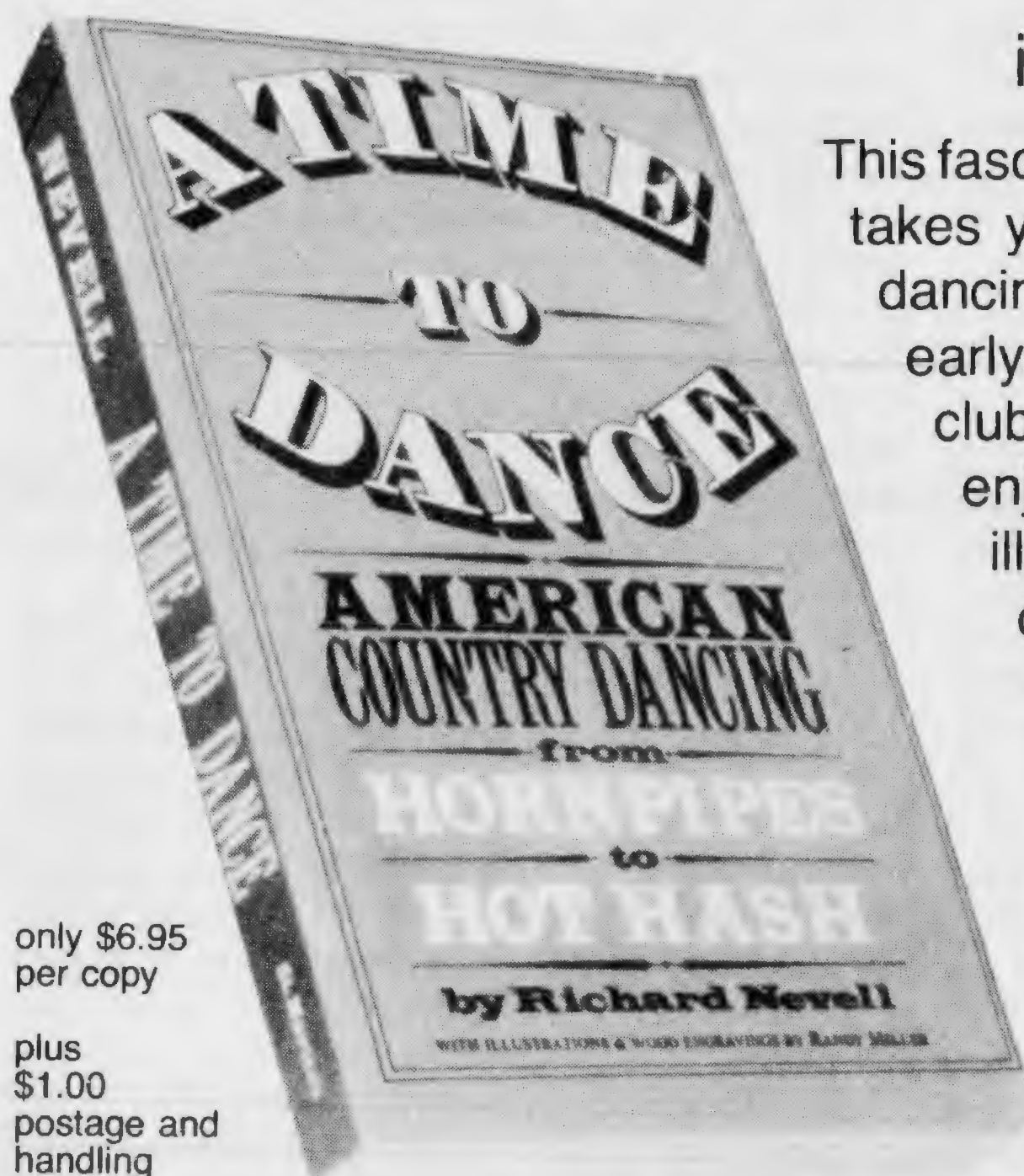
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# Square Dancing As It Used to Be



by Bernice Camery, Worthington, Minnesota

*Editor's Note: Bernice and her husband, Don, are current square dancers, having begun their dancing in 1952. Like many people, they cherish the good friends and good times they have had in the activity as well as the square dance travels which have taken them to Germany, Ireland and Newfoundland. Bernice also remembers dancing as a child in the mid-30's with her father, uncles and the neighbor boys when her mother and father "rolled up the rugs" for a house dance. Her parents still live in the same farm home they purchased more than 50 years ago. Recently Bernice sat down to reminisce with her parents how "it used to be." This is their story.*

☆☆☆

**B**ACK IN the early 1920's Henry Dalin was courting Mabel Smith. They, like many other young people and their parents in this rural farming community in southwest Minnesota, liked to dance. They traveled in cars such as the Model T Ford or the Overland, but not to fancy ballrooms or dance halls in town; no, their dances were held in homes, barns or out-of-doors.

They did more dancing during the winter months than any other times of year because they were too busy with their long hours of farm field work in the summertime. Dances were always private, by invitation only.

House dances were always held in the wintertime. When someone decided to hold a house dance, he would send a penny postcard

inviting friends. When the first couples arrived, some of the men would help move the furniture out of a couple of rooms — usually the living room and the dining room — onto a porch or into a bedroom. The room-size rugs were also rolled up and carried out. Everyone laid their coats on the bed in the spare bedroom where they would be piled high by the time all the dancers arrived.

The "music" often consisted of a fiddle and a portable chord organ which was set up in the corner of one of the two dancing rooms. One of the favorite local teams was Mr. Ray Clark, the fiddler, and his blind wife who played the organ. The fiddler would also sing some of his favorite songs, like "Red Wing," as well as call the square dance calls. Sometimes the music would be an accordion. Whenever the dancers heard the familiar "Home Sweet Home," they knew the dance was over. Then it was time to sweep the floors and help move the furniture back in place.

These dances were open to all ages and the young and the older all danced together. They danced the waltz, the rye waltz, two-step, schottische, circle two-step, polka and another couple dance called the "square dance." Most of the square dance figures they danced are being done today. However, some of the present-day square dancers have probably never heard of "dig for the oyster" and "dive for the clam," "birdie in the cage" and the "grapevine twist" which were popular then.

Barn dances were held in the summertime in the upstairs of the barn or the empty hay loft



floor before the hay was cut and put up for winter's use. If there was any hay left from the previous year, it was piled in one end of the hay mow. The remainder of the floor was swept and then sprinkled with corn meal to make it slippery. The barn dance crowds were usually larger because there was more room than in a house. The barn dance floor was great for dancing the faster dances such as the polka because there was more room.

After the barn was filled with hay, dances were held out-of-doors on a portable wooden floor and were called "bowrey" dances. The sections of the dance floor were built by the men in the neighborhood and then stored in the machinery shed between dances. When the first dancers arrived for the evening, the men would carry the sections to a flat place in the yard and lay them side-by-side, making sure they were level at the joints. These "bowrey" dances were held where farmers were fortunate enough to have electric lights (usually generated from a 32-volt generator). Lights would be strung from pole to pole around the floor or hung in apple trees close by. After the dance, the floor had to be re-

turned to its storage place.

The same type of dances were danced in the house, the barn or the bowrey.

It was a family social. The children always came, danced, and when they fell asleep, they were laid on a bed, the floor or in the hay until the dance was over. Everyone brought lunch, usually sandwiches and cake which was shared by everyone, along with the coffee "cooked" by the hostess. There were never any alcoholic beverages consumed at these dances. In those early days, if everyone was still having a good time when it was time to quit for the night, someone would pass the hat and rehire the "music" and the dance would go on until morning. This happened often, especially in winter. Sometimes people had difficulty getting their cars out of the mud or snow and a team of horses would be used to pull them free.

This story of my parents covers some 15 years, from the early 20's to the mid-30's. When my husband and I are no longer able to dance, we, too, will be able to sit back and reminisce about our fun years in square dancing, just as my parents do now.

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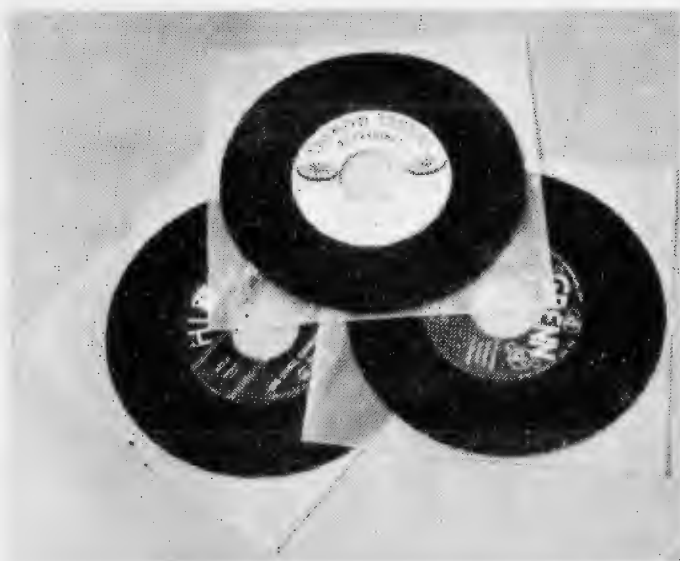
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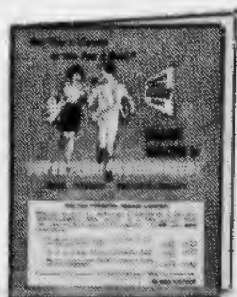
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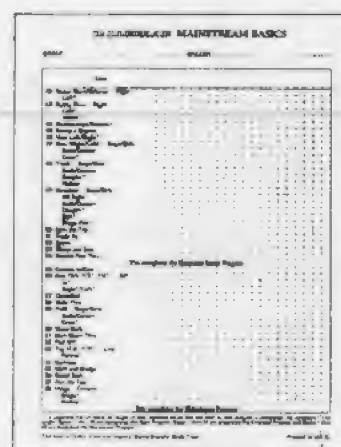
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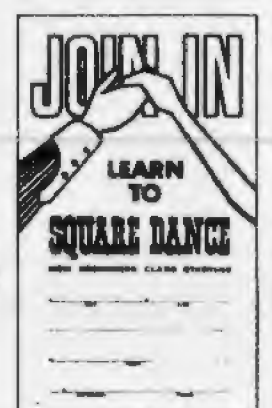
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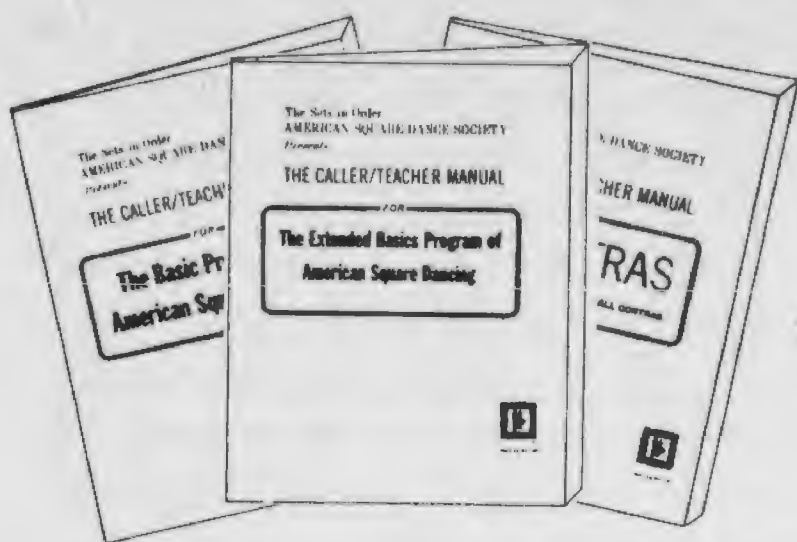
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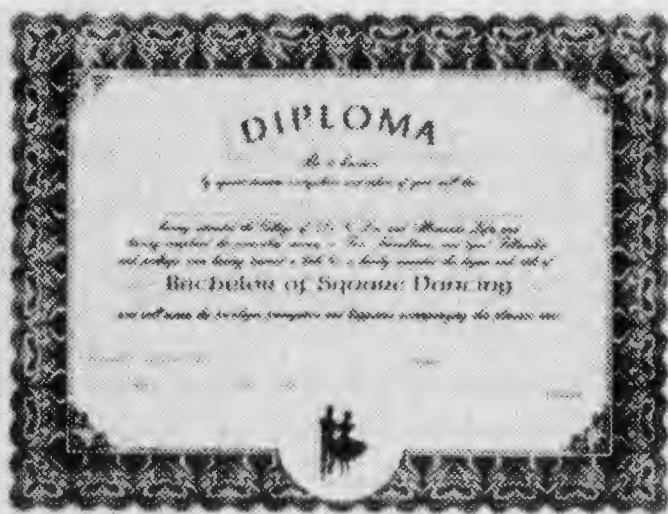
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(**WORLD**, continued from page 25)

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### California

35 members of the Dudes and Dames of Los Angeles, along with their caller, Andy Rawlinson, were feted in Washington D.C. last May. Congressman Julian Dixon led them in a tour of his office; the Bachelors & Bachelorettes of the Pentagon hosted them at a dance. They appeared on the CBS "Morning Break" program. The mayor of the District proclaimed May 30th as Dudes & Dames Day. A luncheon at the Fort Meyers Officers Club was followed by a demonstration of square dancing before an audience of more than 150 officers and their wives. The group performed at the Student Center at Howard University and on and on. The trip was initiated by a former member of the club who now lives in the nation's capital. The club members feel their visit did much to open square dancing to the black community in Washington D.C. — *California Square Dancer Blue Book*

### WORLD NEWS

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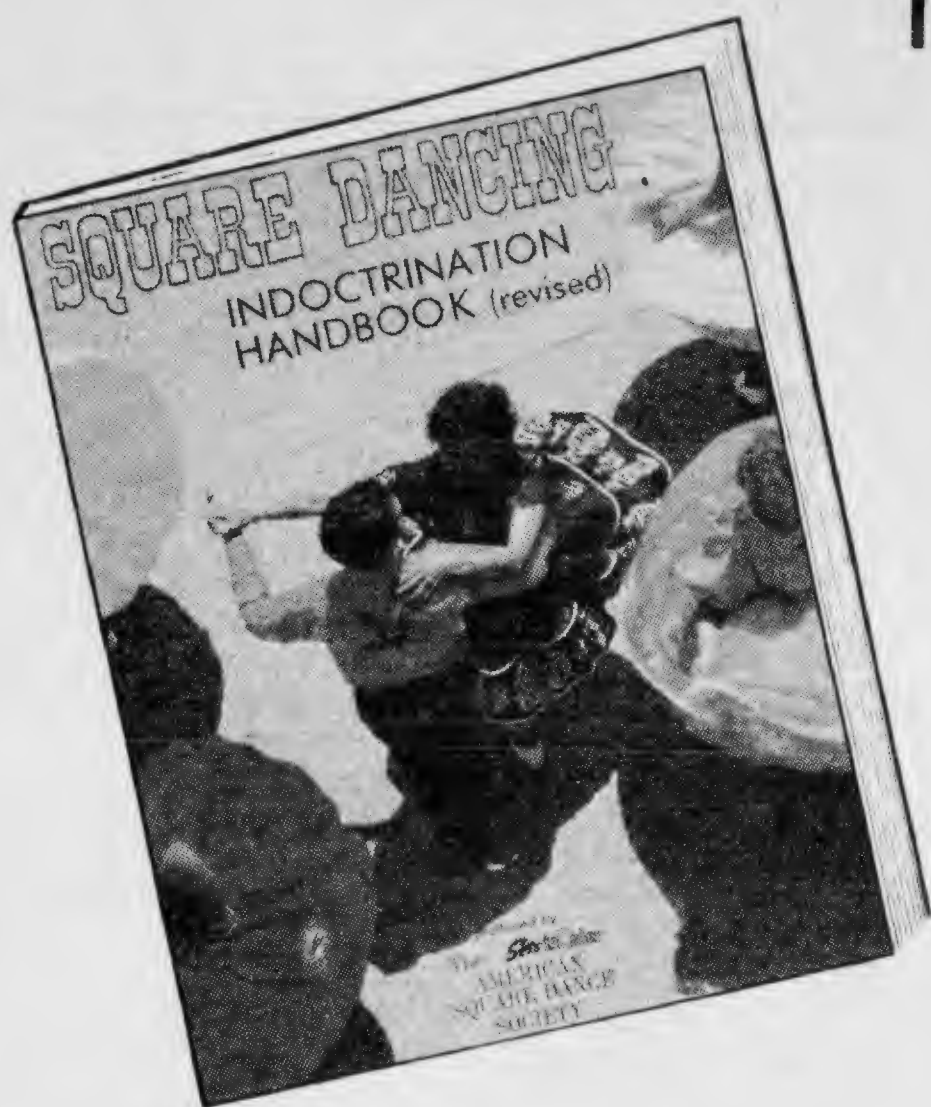
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**PR 1027 "Sugar Daddy" by Al**

**PR 1026 "They Don't Make 'Em Like My Daddy Anymore" by Renny**

**PR 1025 "Chain Gang of Love" by Chuck**

**PR 1024 "Coward of the County" by Al**

We have remastered our  
Christmas record

**PR 1009 "For He's a Jolly Good  
Fellow" by Al**

Do you have our "Auld Lang Syne"  
PR 901 for New Year's Eve?  
Also contains Happy Birthday, etc.

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## **MOUNTAIN RECORDINGS**

## *FIRST RELEASE*

**MR 1 "Before the Next Teardrop Falls"**



Eddie Millan  
Jacksonville, Florida  
Staff Caller



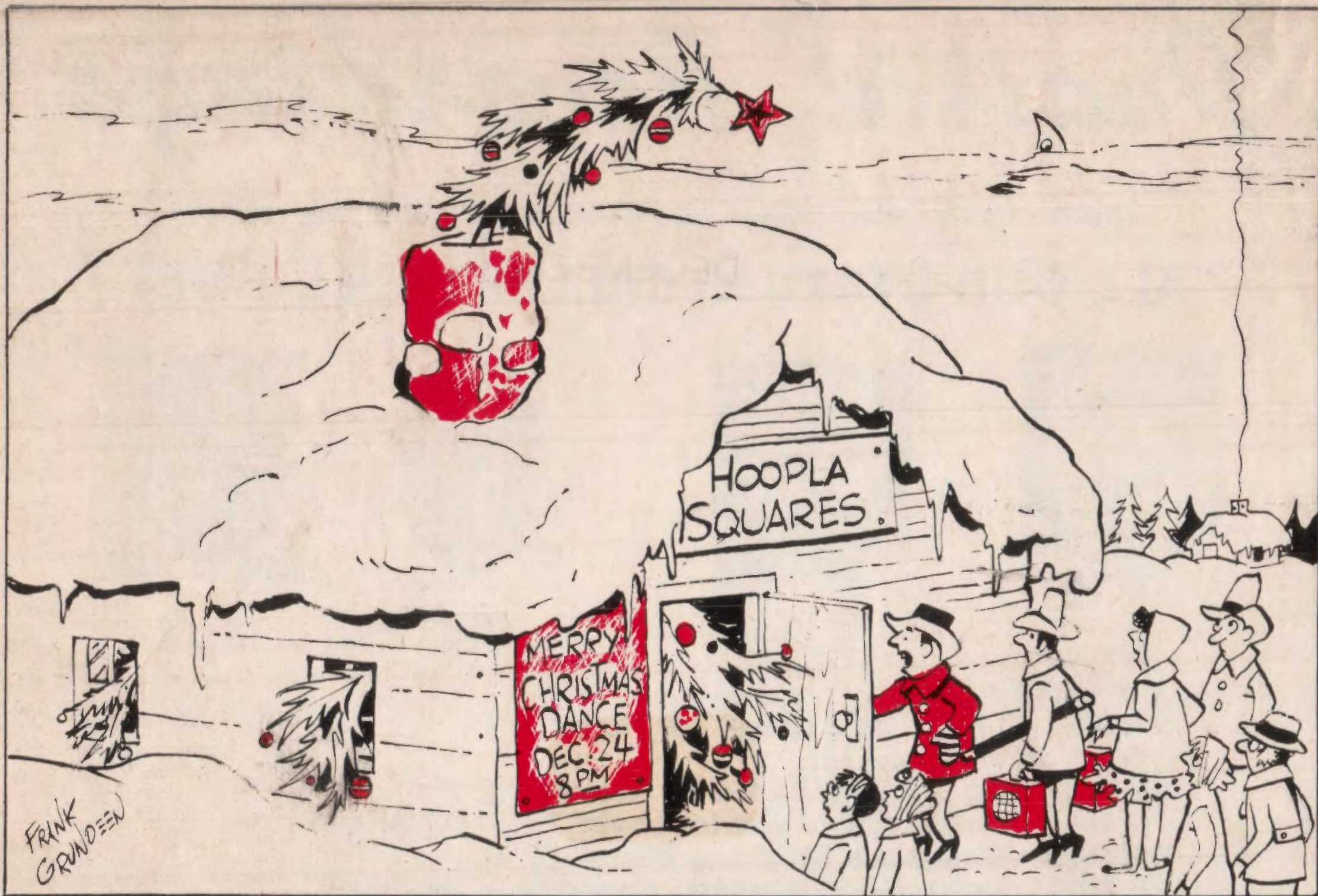
**Prairie Recordings**

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new phone





*I kept telling Martha, "Don't water it so much."*

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